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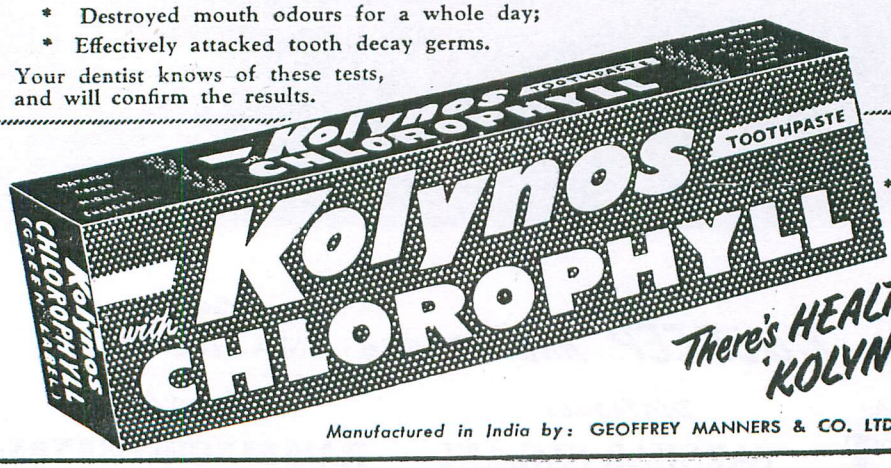

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Vol. XIX. | MARCH 1953 | No. 3.

Fool's Paradise

India is very fortunate in having Dr. Rajendra Prasad as its first President of freedom. He is a lawyer, linguist and scholar and ofcourse a Congressman. He took part in the Champaran Agrarian campaign with Gandhiji, worked like a Trojan to bring relief to the victims of the Bihar Earthquake and went to jail several times in our fight for freedom.

But all these and numerous other noble achievements of a selfless patriot won't give him immortal fame. The ceremony of his immortality took place on May, 13, 1952, when as a result of 2896 representative votes out of a total of 3486 being cast in his favour. Dr. Rajendra Prasad was sworn in as the first democratic President of the Republic of India.

Since that day Dr. Prasad has been driving in state at regular intervals and delivering his Presidential speeches to inaugurate the different talking sessions of the Parliament. No one among 360 millions in India ever expects Dr. Prasad to be harsh or critical or even to emphasize truth in his speeches. Because truth is poison, Dr. Prasad avoids it, much against his gentle conscience, as he does not like to hurt his Prime Minister and his people. After studying a series of his post-freedom presidential speeches, we have come to believe that Dr. Prasad is either too naive and innocent or the most deceived and misinformed man in India.

We do not know who supplies him with the facts, statistics and information which we find in Dr. Prasad's different inaugural speeches. They all seem to come from a dream world which is certainly not the world we live in from day to day. Dr. Prasad being a man of mild and gentle manners is an excellent rainbow artist. He can, with his characteristic sad smile of benevolence, draw beautiful rainbows on our inescapable horizon of famine and distress. What we cannot understand is why the art and conscience of such a noble and gifted artist should be embarrassed from speech to speech by punctuating his words with statistics and information divorced from the stern realities prevalent in our country?

On February, 11, of this year, Dr. Prasad delivered another inaugural address to start another of our Parliament's talking sessions. To impress us with his complete information about our Republic, Dr. Prasad spoke a few lines on the following 33 subjects: Foreign Countries and Korean Issue, United Nations, Racial Discrimination in Africa, Neighbourhood Ties, Canal Waters, Kashmir Issue, Linguistic States, Andhra State, Five-Year Plan, Economic Position, Finance Commission, Food Situation, Sugar Output, Cotton Production, Tube Wells, Crop Competitions, Cattle Improvement, Desert Afforestation, Sindri Factory, Textile Production, Khadi and Village Industries, Tea Industry, Tribal Areas, Press Commission, River Projects, Ship Building, Steel Production, Scientific Research, Building Planes, Air Companies, Railways, Education and of course the annual licence to squeeze out and waste public money.

Nature's rainbow needs only seven colours to be a thing of beauty but the political one requires at least 33 even in the hands of a gentle and conscientious artist like Dr. Prasad.

Dr. Prasad is our President. We can never accuse him of telling lies or misguiding us by over-painting a picture. We can only say that Dr. Prasad, our worthy

In Producer Kardar's studios art has become a handmaid to beautify girls. Unknown till yesterday, inspite of working in many pictures, Shashikala acquires a new glamorous personality under the deft handling of Mahesh Kaul who is directing "Jeewan Jyoti", an emotional experience in celluloid for Musical Pictures.

president, is a badly misinformed prisoner of democracy.

Though the President is above all political parties Dr. Prasad's disappointing speech smells of Congress politics and only at a few places the conscience of the great gentleman reveals itself when he says about Kashmir: "Unfortunately a misconceived agitation was started in Jammu which, **though aiming at a closer union with India,** is likely to have exactly the opposite effect. **——Where there are legitimate grievances, they will undoubtedly be inquired into and every effort made to remove them."**

While Dr. Prasad, our president, has the generosity to admit that the Praja Parishad movement in Kashmir aimed at a closer union with India and that the agitators have some legitimate grievances, our Prime Minister Pandit Nehru says that the agitation is intended to disturb the Union Government. It is difficult to understand by what logic or stretch of imagination does Pandit Nehru connect a local democratic agitation in Kashmir with the safety of the Indian Union?

On the formation of the Linguistic States, Dr. Prasad said, "Keeping financial and administrative factors in view, there is no reason why the question of the reorganization of the States should not be considered fully and dispassionately so as to meet the wishes of the people and help in their economic and cultural progress."

While our President nurses a democratic desire to meet the wishes of the people to help their cultural and economic progress, Prime Minister Nehru, while speaking at the 58th Parrot Parishad at Nanalnagar on linguistic provinces, warned the country against allowing its energies and resources to be diverted from the major economic tasks of the day and said "If we get entangled in this business now, what happens to our Five-Year Plan? Therefore I would earnestly suggest that while establishing the Andhra State, we should wait to see the consequences that flow from it and then take into consideration any similar problems elsewhere".

As the Andhra State is expected to come into existence with a ready-made annual deficit of five crores of rupees, the consequences that would flow from it are patent. The President's wishes therefore end in smoke and people's prayers disappear into the heavens. The residue is Nehru's tyranny!

The President while informing us that the Five-Year Plan has been finalised said, "The other and more difficult part of implementing this Plan, now faces the country—for it lies with our people ultimately what they make of their future".

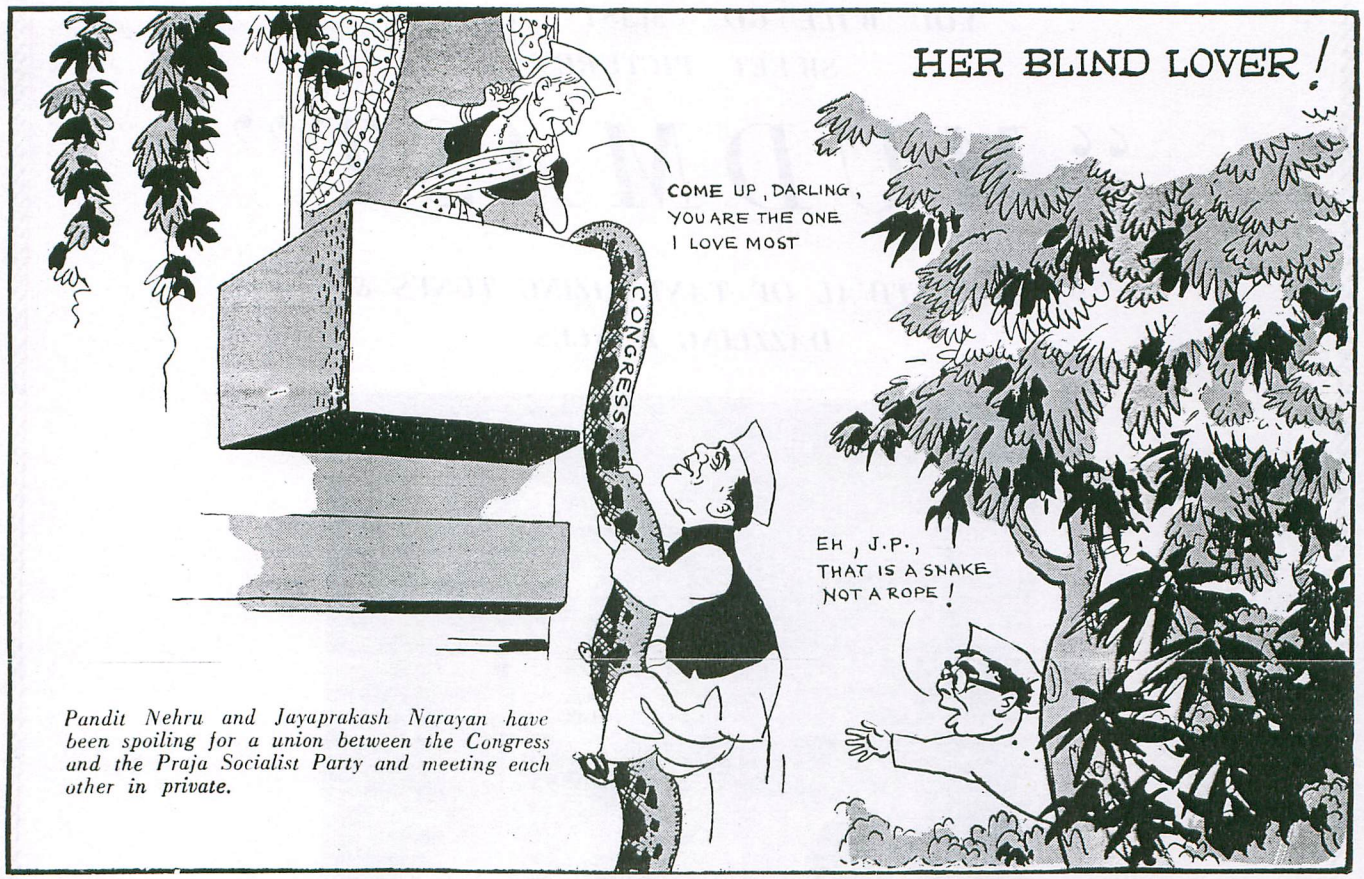
While our President now tells us that our Five-Year Plan has just been finalised and the difficult part of implementing the same now faces the country, our Prime Minister, Pandit Nehru, said in the Parliament on December, 15, 1952, "We call it a Five-Year Plan, but two years out of the five are over. Therefore, it really is a plan for the next three years or so".

Now, in this unholy mess, whom are we to believe—our President or our Prime Minister?

Both the President and the Prime Minister feel that without our people putting their hearts and souls into the job ahead, the Five-Year Plan won't succeed. In his

Cocksure ! When a woman knows that she has hit the bull's-eye, she is always happy within. Shyama is wondering where he will escape in "Rajgarh", a costume thriller directed by Jairaj for Three Star Movies.

This is the aftermath of war—peace and contentment with the man just at the back. Isn't there a lurking triumph in Kuldip Kaur's eyes and a chastised look in Anwar's in "Rajgarh", directed by Jairaj ?



Pandit Nehru and Jayaprakash Narayan have been spoiling for a union between the Congress and the Praja Socialist Party and meeting each other in private.

New Year broadcast to the nation Pandit Nehru said, "I invite all of you to become partners in this great enterprise of building a new India".

But how can we become partners in an enterprise of which we do not even know the prospects? Though the Five-Year Plan is already two-year old, according to Pandit Nehru, the people haven't got even a printed copy of it. Without knowing the design of the Plan, we can only scratch our heads and speculate. And by scratching one's head, no one has built anything yet.

The President talked of sinking 2000 tube wells to improve our food problem. Our good old shepherd had evidently not heard of the 400-tube-well scandal in the State of Bombay. It was in 1951, that the Government of Bombay decided to spend two crores of rupees on 400 tube wells to be sunk in the districts of Mehsana, Banaskantha and Ahmedabad. We are now in 1953 and still searching the bosom of Mother Earth to see where she has permitted an outrage on her ancient chastity.

The President also told us that to grow more crops we have adopted the Japanese method of cultivation and have already set up a large mechanised farm in the Jammu Province. He didn't, however, tell us that only in Jammu we could get some spare land as every inch of the 1,138,814 square miles of India had been overplanted. The product of this mechanised farm, ofcourse, goes to Sultan Sheikh Abdullah and his followers so that in time to come they can walk to the plebiscite polling stations without tottering.

The President informed us that our Sindri Fertilizer Factory produced 180,000 tons ammonium sulphate during 1952, i.e. 50% short of our actual requirements. And yet we had over 80,000 tons lying unsold in February 1953 because our homemade ammonium sulphate cost between Rs. 335|- to Rs. 365 per ton while Japan sold ammonium sulphate in our country at Rs. 240|- per ton. Even patriotism could not make our people pay Rs. 125|- more per ton. The different States did not take their periodical quota because they had no money to pay; the product was lying and rotting in Sindri because there were no wagons to transport; no one knows why the cost of our indigenous product became so high and no one in the government had the brains to stop the import of Japanese ammonium sulphate into our country seeing that we had spent nearly thirty crores to build a national factory to manufacture it as a national product. The President skipped all these glaring facts of our inefficient administration and told us merely that "production is expected to increase to three lakhs tons in 1953". Isn't he an angel? So next year we shall be having more wastage, more loss, more heartburning and less manure for our crops.

The President talked of afforestation of the Desert of Jodhpur. For this we had made a 20-Year Plan in 1952 with a 5½-crores wasting estimate. But because we were busy wasting in other directions, we had no time to concentrate on this particular waste. We are therefore still fiddling with the problem by trying to establish a research station and we have not yet succeeded in sinking more than twenty lakhs. In the meantime, the desert is coming nearer home, not being bound down by government estimates.

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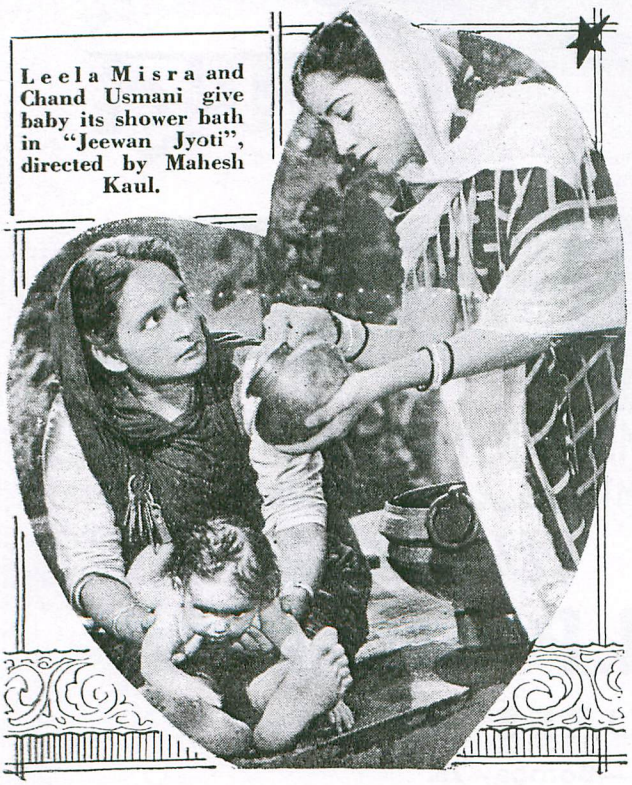
its own planes, so we also opened an assembling plant at Bangalore and called it the Hindustan Aircraft Factory. We don't know when this factory started turning out its own planes but we must believe President Prasad when he says: "The factory has produced from its own designs a number of trainer aircrafts which are being used now". He doesn't know the exact number, aeroplanes being too tiny a product to count by numbers, and it is at best only trainer aircraft.

We, however, know that the very first swadeshi aircraft that somehow lifted itself and its pilot above ground on December, 17, 1951 after being in a mechanical womb for two long years, flew 17 miles from Bangalore and crashed. The pilot baled out to report to Dr. Ghatge, the Chief Engineer, who had built our swadeshi toy. We, however, did better when on January 14, this year, we somehow managed to fly at the speed of 105 miles per hour six swadeshi trainer aircraft to Delhi for the Republic Day fly-past. You can see them again and again in our News Parade till we miss their count. That is why our President did not know the number. We cannot tell you whether these swadeshi birds finally returned to their Bangalore nests or died on the way. Nothing is known of them yet.

The story of our river projects is a national scandal which becomes more and more expensive every year, To take only one item: the Hirakud Project was originally estimated to cost us Rs. 47 crores. The New Year's forecast as estimated by the Mazumdar Committee is that the Project would cost nothing less than Rs. 89 crores. And yet our President tells us, "The great multi-purpose river valley projects have made good progress and in some of them the operational phase will begin soon". From 47 crores to 89 is indeed good progress!

With a coastline of 3500 miles, India's shipping industry had, till 1945, only 30 floating tubs with a gross tonnage of 150,000 tons, though a white turbanned tycoon raised Cain and money both for years. Then on March, 14, 1948 Pandit Nehru launched our first swadeshi floating ship. Since then though our government paid out some crores and fed one tall-talking I. C. S. man, we launched no more. And our President assures us thus: "Steps are being taken to improve the efficiency of the Hindustan shipyard at Visakapatnam". How can anyone improve the efficiency of a shipyard that is practically closed down?



Leela Misra and Chand Usmani give baby its shower bath in "Jeewan Jyoti", directed by Mahesh Kaul.

In the field of Scientific and Industrial Research, we have Dr. Shanti Swarup Bhatnagar, a building maniac. Using personal flattery as the main lever to move our Prime Minister, Dr. Bhatnagar has built a chain of laboratories at Delhi, Poona, Jamshedpur, Calcutta, Dhanbad, Madras, Karaikudi, Mysore, Lucknow, Roorkee and Alwaye. All these structures have supplied photographic backgrounds and talking points to Pandit Nehru, but nothing of value to our people has yet come out of them because quite a few of these laboratories are placed in charge of old, retired foreign scientists who consider fishing in village ponds more soothing to their rheumatic bones than high-pressure creative scientific work. But our President is half right when he says: "Scientific research has made further progress by the establishment of new national laboratories and research institutes". The establishment part is correct, the research part is still to happen. And if we don't begin research soon, the pigeons will take possession of our laboratories. We saw quite a few hundreds round the Poona Laboratory. They probably want to know when the building will be ready to be let.

Till yesterday we were mighty proud of our civil aviation. When foreign travellers told us that our international services were as good as the best in the world, we felt less hungry and looked inches taller. But now our President says: "My Government has decided to take under state control the existing air companies and to operate the scheduled air services". That, according to the past record of our government, is the end of good air travel, not to count the loss which we shall have to suffer annually in state operation of the air services. You have only to think of heavy road transport losses under different state controls and work out the losses in this new air control scheme.

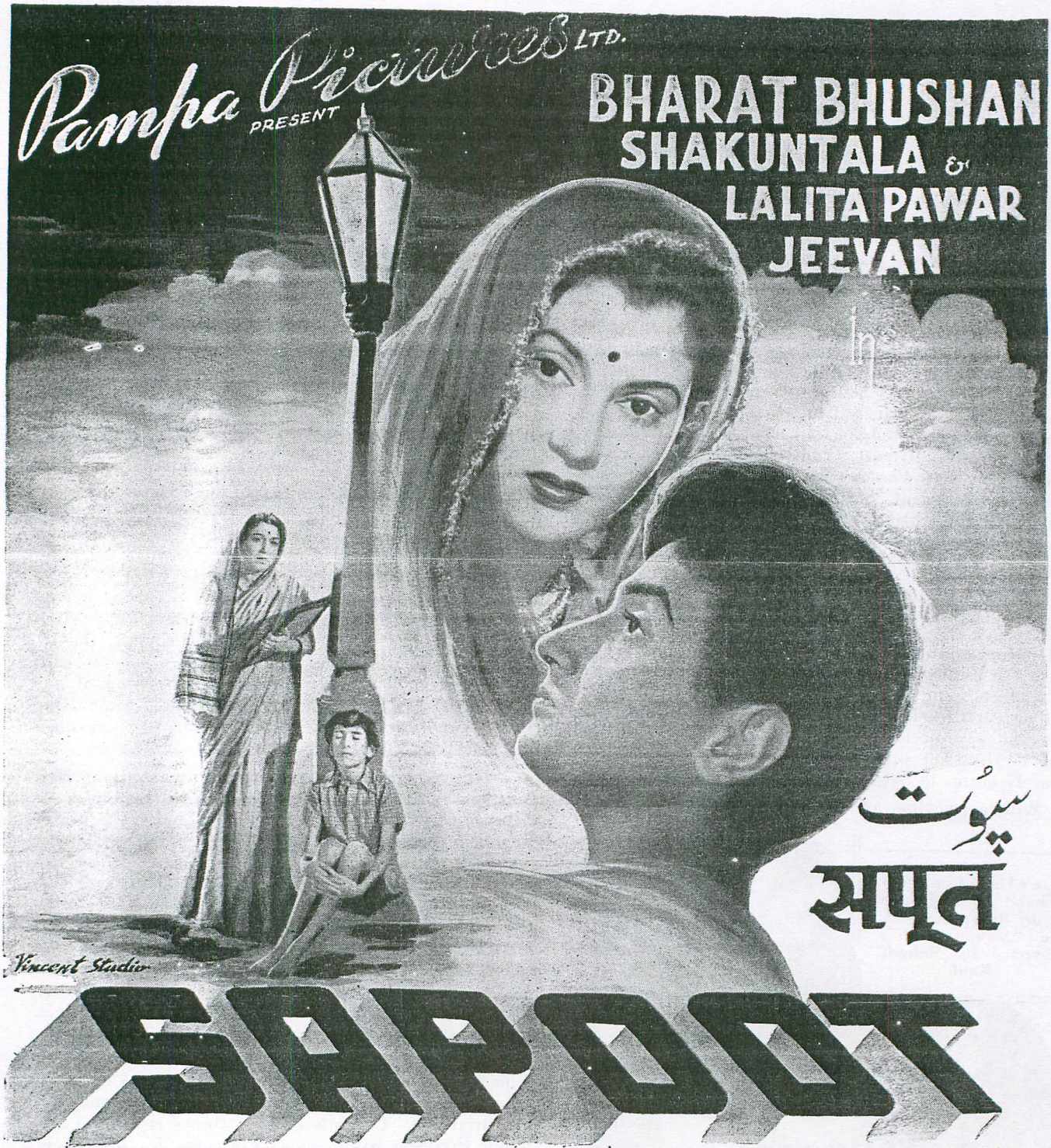
There is a crisis in our jute and tea industries with a big burden of unemployment on our head. Very much same is the case in every aspect of our economic and industrial life. Our tale of misfortunes is endless and if our President wishes so we can count for his benefit all the bones of the skeleton in our national closet.

What hurts us is that a man of Dr. Rajendra Prasad's integrity, character and selflessness should unwittingly become a partner in the crime of politicians and himself lead his people to a fool's paradise.

The President is the father of the people and should a father create a state of delusion in the minds of his children by concealing facts, covering crimes and uttering half truths?

Answer that, Mr. President!

Bombay. Baburao Patel.
18-2-1953.



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BOMBAY CALLING

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

Calf-love is more intense and more emotional. The palpitations of Chand Usmani and Shammi Kapoor have become a picture called "Jeewan Jyoti", directed by Mahesh Kaul for Musical Pictures.

★ ★

MORARJI KILLING THE GOOSE !

A mule is a very useful beast of burden. It is reliable and sure-footed and can carry a lot of weight without losing its temper. And once in a while when it refuses to move merely to assert its racial character men push it in the wrong direction to make it move in the right one. The mule understands and obliges and never makes an ass of itself by stopping progress.

But when a man becomes a mule, he ceases to be either a man or a mule and displays neither intelligence nor utility. That is the tragedy of Morarji Desai, the Chief Minister of Bombay. To call him a man is to make him a gift of some intelligence, while to call him a mule is to insult a hard-working beast of burden which has contributed substantially to the progress of humanity.

Morarji Desai has turned our enterprising democracy of people into an adventure of tyranny. Not satisfied with Prohibition which gives him full scope for practising sadism on millions of helpless people, he now insists on stopping even dry social functions by midnight. In this State of Bombay in which we are supposed to be enjoying a democratic rule of the people by the people and for the people, the citizens are denied the right to indulge even in innocent social gatherings without some restrictions or other being strictly enforced upon them.

We shall quote a recent instance. Some Catholic priests in Bandra recently organized a charity function, called the Valentine Ball, to raise funds for building a school called the St. Theresa's School at Bandra. This school, which is badly needed by the local citizens, is being slowly built by little donations collected through local social functions. It is an uphill task which is kept alive by the enthusiasm of the local citizens and the zeal of the Catholic priests. It is our best Community Project. Our government with its patent bankruptcy has not yet contributed a copper pice in building this school.

After buying the land and building the foundation, further construction work on the school had to be stopped for want of funds. Cuckoo, our popular movie dancer, volunteered to raise funds by organizing a charity ball in which several film stars were scheduled to make personal appearances and give small stage performances. It was an ambitious programme in which many film stars had willingly volunteered to take part knowing that the collections were to be used for building a school.

The entire programme as planned by Cuckoo required seven hours—from 9 P.M. to 4 A.M. and the organizers purposely fixed it on a Saturday so that all those who attend the function may relax on Sunday.

The organizers expected to collect Rs. 25000|- at this Valentine Ball, the first in the series, and approached Mr. Morarji Desai, Bombay's Chief Minister, for permission to extend the show till 4 A.M. so that people who attend may get full value for their admission prices.

In the days of the British, the Commissioner of Police always granted this permission. But with the white caps ruling the roost, neither the Police Commissioner nor the Secretary of the Home Department has the power to give such extensions. With the State being run as a private estate of Morarji Desai, nothing is considered too small for the Chief Minister to handle and give decisions.

The organizers of the Valentine Ball had therefore to approach the Chief Minister and make a personal prayer before him for extending the time to 4 A.M. As the cause was good and noble and the organizers belonged to the ecclesiastical order no one even suspected a refusal from the Chief Minister of a secular state. But the Catholic priest didn't know of what stupid and arrogant stuff the white-capped pontiff, who rules over us, was made. Morarji not only refused to extend the time but gave the Catholic priest a sermon on the virtue of closing all shows, whatever their purpose, at midnight. Nothing would make the Chief Mule change his mind, not even an emphasis on the fact that on that very night he had himself allowed another social function of businessmen at the Radio Club in the city to go on till 4 A.M. Fairness has never been a part of Morarji's fibre. No one can ask him why he allows one group of people to sing and dance till 4 A.M. while he sends another group straight to bed at midnight, because Morarji is according to Pandit Nehru, "a victorious leader of a victorious party", even though he was miserably licked in his own village.

Five thousand citizens attended the Valentine Ball but all of them had to run for their beds at midnight and before the city's best band, scheduled to arrive at 1 A.M., could come on the scene. What these five thousand citizens said about Morarji was not exactly charitable though it was the inherent charity in them that had brought them there paying fancy admission prices.

The Valentine Ball failed and the project of completing the school building is now delayed. But Morarji Desai, the Chief Mule, did not fail. He did succeed, and eminently, in making the Congress more unpopular and thus drove another nail in its coffin.

How else would Congress go out of power and the Communists come in unless its prize mules like Rajaji, Morarji, Pantji and others become its pall-bearers?

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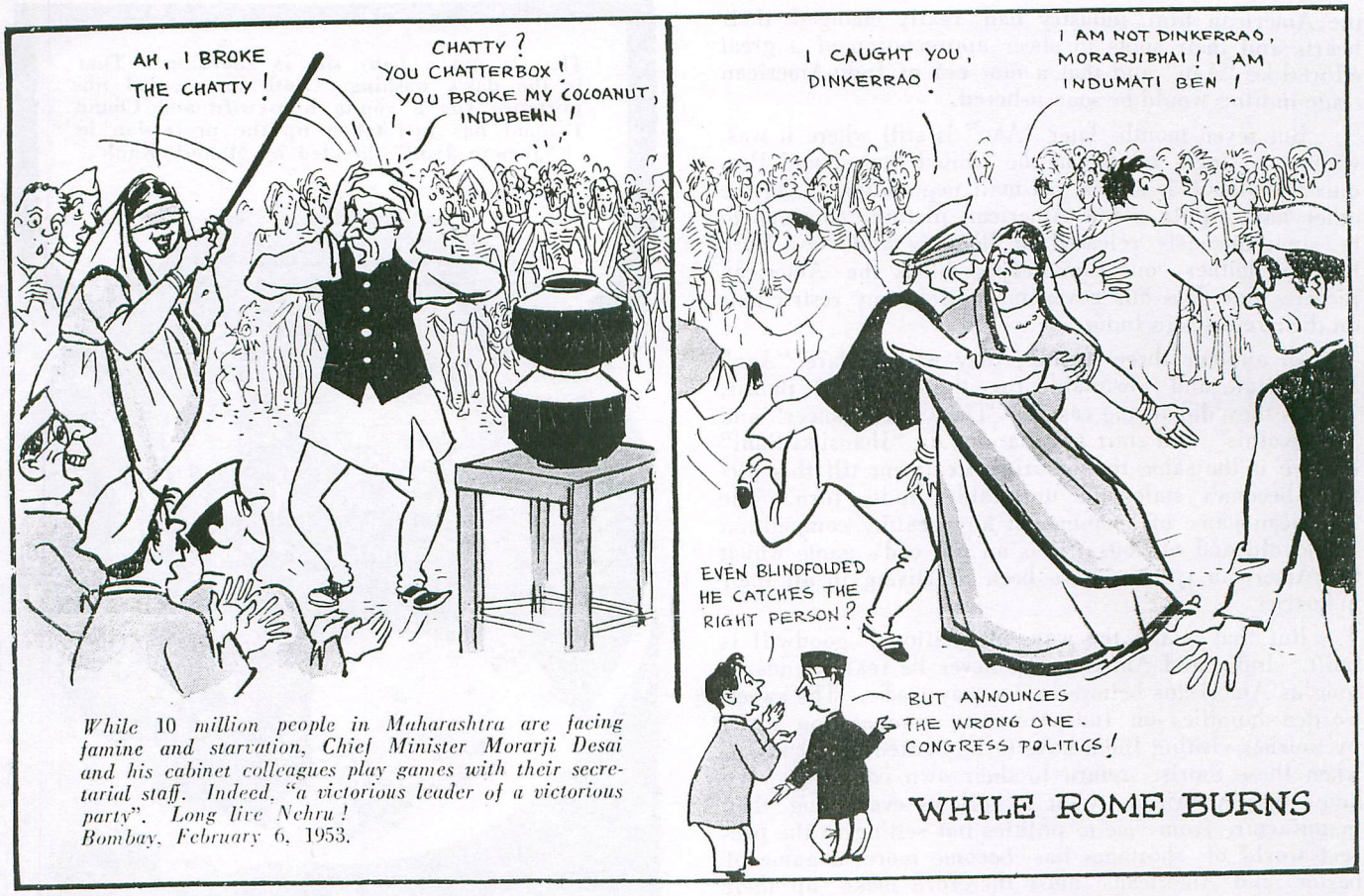

AH, I BROKE THE CHATTY!
CHATTY? YOU CHATTERBOX! YOU BROKE MY COCOANUT, INDUBEHN!
I CAUGHT YOU, DINKERRAO!
I AM NOT DINKERRAO, MORARJIBHAI! I AM INDUMATI BEN!
EVEN BLINDFOLDED HE CATCHES THE RIGHT PERSON?
BUT ANNOUNCES THE WRONG ONE - CONGRESS POLITICS!
WHILE ROME BURNS

While 10 million people in Maharashtra are facing famine and starvation, Chief Minister Morarji Desai and his cabinet colleagues play games with their secretarial staff. Indeed, "a victorious leader of a victorious party". Long live Nehru!
Bombay, February 6, 1953.

[A Request to our Readers:—If you have a rupee to spare for this school, please send it to Rev. Father P. Braun, St. Theresa's School, Bandra, Bombay. Your rupee will buy at least a dozen bricks. The Editor.]

CALLING DR. KESKAR!

When Chandulal Shah, the Black Chief of our film industry, returned home with his "honeymoon circus" after touring the United States, and told us that "the visit had helped to put India on the American film market and the Americans were only waiting for Indian pictures", we thought that this Black Samson had razed to the ground all the skyscrapers that had stood in the way of the exploitation of Indian pictures in America. And when we saw a photograph of that Hollywood starlet Susan Cabot kissing King Ebony of India, we thought the impossible had really happened and that the free "honeymoon circus" was really going to pay some goodwill dividends, in spite of the American press and the people completely boycotting the Black Chief and his hoodoo dancers.

Our hopes touched a new high when Spyras P. Skouras, the big fox from the 20th Century Fox, visited India and spoke about the earnestness of the Americans to show Indian pictures in America. And we definitely thought that the Black Chief had performed a miracle when Jos. A. McConville of Columbia Pictures, during his recent visit to India, delivered more homilies on Indo-American mutual trade at the end of several free dinners given by local film folks.

With this goodwill rainbow dangling before our eyes, we thought that "Aan", our first colour venture which had drawn crowds for several weeks at the Rialto in London and also become very popular all over Europe, would be regaling India-crazy audiences in New York and other important cities of America long before Skouras and McConville returned home after their round-the-world jaunt.

But somehow this has not happened and "Aan", our first colour venture which was liked immensely by a man like Cecil B. DeMille and by many leading producers and distributors of America, is lying in tins for the last seven months waiting for the Jews of the American motion picture industry to make up their minds about it.

At one stage "Aan" was actually booked for nation-wide release by one influential distributor and the prospect of the picture being shown all over America looked very rosy. But then something happened and the distributor managed to wriggle out of his obligations. When another distributor showed some temerity to handle "Aan" once again on a nation-wide scale, he suddenly dropped the negotiations as if under some threat. Not that we did not know the American way of business and their old monopolistic game, not that we had not expected these closed-shop tactics and one-way traffic but then we were for a moment taken in by the blunt praise of "Aan" and the irrepressible personal affection that was showered on Producer Mehboob by almost everyone in the American film industry. Much against our reason, we liked to believe that the Jews of

the American film industry had really changed their hearts and their spots in sheer appreciation of a great effort like "Aan" and that a new era of Indo-American trade in films would be soon ushered.

But seven months later "Aan" is still where it was, without a single release in the United States, and Producer Mehboob is still at air-mail negotiations. On the other hand, quite a few American pictures continue to be simultaneously released in Bombay and New York because neither our film people block the American pictures nor does our government place any restrictions on their releases in India.

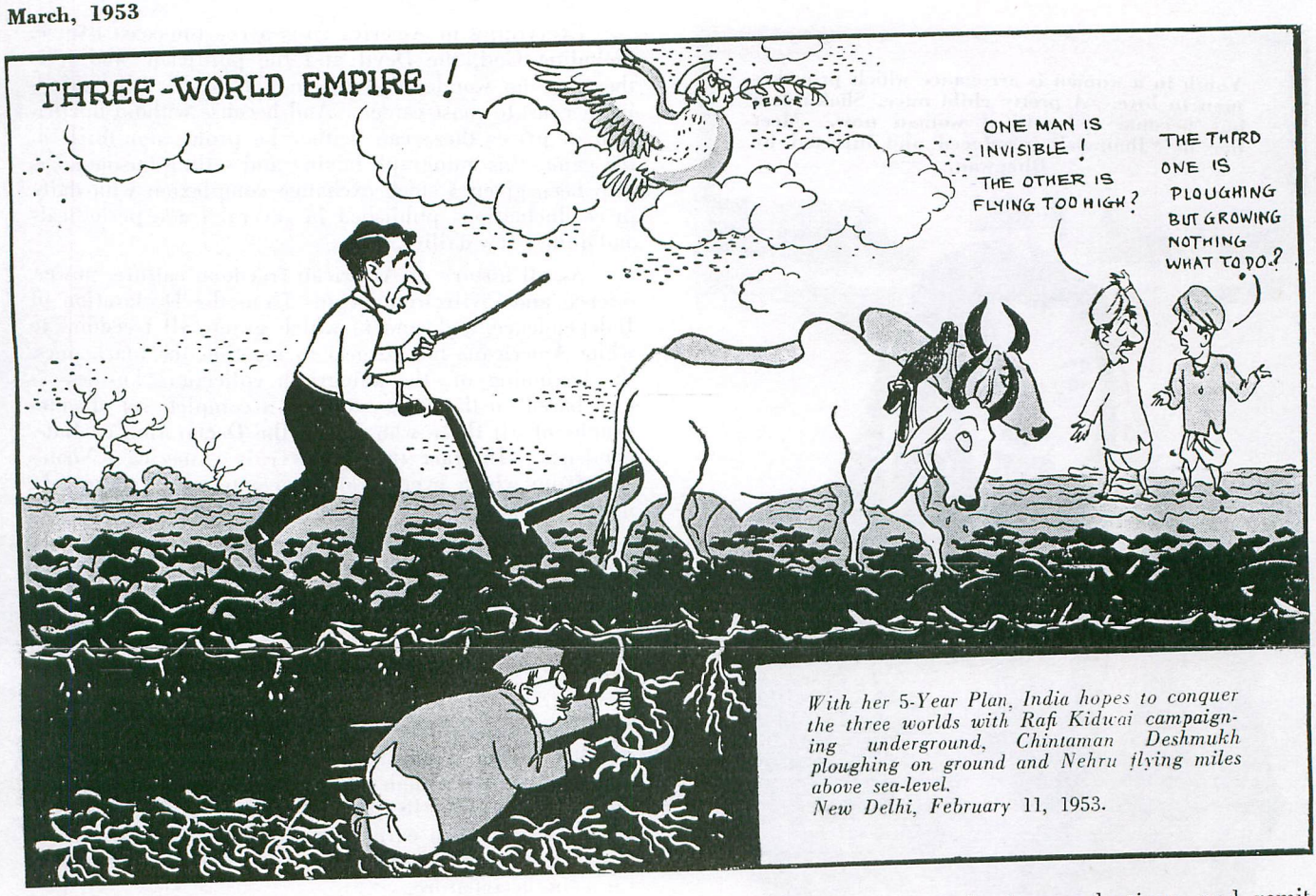
In another three months, they will declare "Aan" as too stale and unsuitable for the American public, just as they did in the case of "The Court Dancer" and "Dr. Kotnis", and start negotiations on "Jhansi-ki-Rani" to give it the same time-wearing treatment till this picture becomes stale and unsuitable in its turn. The American game of keeping out any healthy competition is too old and obvious. It is an old cad's game which the American tycoons have been practising in all their industries.

But that is not the way international goodwill is built. India and America can never be real friends as long as Americans believe in one-way traffic. The sweet-worded homilies on Indo-American co-operation given by tourists visiting India have to be backed up by action when these tourists return to their own countries. We know that Americans want to sell us everything they manufacture from vice to politics but selling in the present world of shortages has become more a game of barter and Americans must therefore make up their mind to buy a few of our things in exchange for theirs. Without mutual exchange there cannot be any goodwill between the two countries.

Though we show nearly 200 American pictures every year all over India—and we have been doing so for over 40 years—we have not yet been able to release one Indian picture in America on a nation-wide scale,

That is not a baby she is guarding! That is the day's washing. Both have equal importance for a young housewife and Chand Usmani has just taken up the profession in "Jeewan Jyoti" directed by Mahesh Kaul.

Modern young lovers are very fond of hard work. They love to watch their young wives doing it. Look at Shammi Kapoor impatient with the hardworking Chand Usmani in "Jeewan Jyoti" produced by Musical Pictures.


THREE-WORLD EMPIRE !
PEACE
ONE MAN IS INVISIBLE !
THE OTHER IS FLYING TOO HIGH ?
THE THIRD ONE IS PLOUGHING BUT GROWING NOTHING WHAT TO DO ?

With her 5-Year Plan, India hopes to conquer the three worlds with Rafi Kidwai campaigning underground, Chintaman Deshmukh ploughing on ground and Nehru flying miles above sea-level.
New Delhi, February 11, 1953.

though Americans have given nation-wide releases to British, Italian and French films—all productions of the white races ofcourse.

Quite a few American pictures like "1000 and One Nights", "Thief of Baghdad", "The Jungle Book", "Man-eater of Kumaon", "Bambi" etc. have been recently dubbed in Hindustani to capture the mass market in India and deprive Indian producers of their legitimate playing time. But no one seems to be anxious to prevent this encroachment on our film industry, an encroachment that is going to shake its very foundation. Our film folks are too crippled and our government is too indifferent.

In early 1952, our Films Division under Minister Diwakar organized an International Film Festival and invited delegates from different parts of the world. Instead of these delegates taking away our films to their countries, they brought their films to India and arrogated to themselves a lot of our playing time by showing films like "Yukiwarisoo", "Miracle of Milan", "The Bicycle Thief", "Rashomon", "Fall of Berlin" etc.

Aren't these different countries taking money out of our country, giving us nothing in return? Can we show Indian pictures in France, Italy, America, Russia and Japan? If we cannot do so, why are we showing their films in our country and helping them to rob us and make us poorer?

We do not know who is answering these questions but it is time that Minister B. V. Keskar studied the restrictions placed on foreign productions and remittances in other countries and did something to enforce similar restrictions on foreign productions coming into this country as well as on the remittances going out. This will not only save our country from being drained of her wealth but also help our industry to stabilize her home market and open new foreign markets, because foreign producers can only understand pressure tactics and retaliatory measures in trade relations. Even a little child does not open its mouth to receive the medicine unless its nose is pressed.

We want Dr. Keskar to administer the medicine by pressing the nose. Will he do it soon, before the Indian film industry is completely beggared?

A LUCKY ESCAPE !

There is so much surplus wealth in America that people do not know what to do with it. And because a surplus always stagnates and even stagnant money emits a foul smell, Americans are finding out new ways of keeping their surplus wealth in circulation.

The latest professional hobby which the Americans have adopted is autograph collecting. This new hobby has already become such a well-organized business that over 10,000 persons regularly earn a comfortable living buying and selling autographs, nearly 200 special periodicals inform and instruct millions on choice of autographs and act as advertising media to those in the buying and selling trade and thousands of photo stores maintain special photostat departments to give service to autograph collectors all over the country.

Youth in a woman is arrogance which provokes man to love. A pretty child once, Shakuntala has become a beautiful woman now. Meet her in "Jhamela", produced and directed by Bhagwan.

Giving the man a chase is a profession with women. See how Geeta Bali is stalling Bhagwan in "Jhamela" a rainbow of romance, produced and directed by Bhagwan for Bhagwan Art Productions.

Everything in America runs a coast-to-coast course, including God, the Devil and the politician, and it is therefore no wonder that this new hobby is also enjoying a coast-to-coast career. And because without fluctuation in prices there can neither be profits nor thrill in the game, this autograph buying and selling business has also been given a stock exchange complexion with daily price fluctuations published in several trade periodicals and quite a few dailies.

As all history of American freedom, culture, power, science and civilization begins from the Declaration of Independence, a document which grants all freedoms to white Americans but forgets to mention the black ones, the beginning of the autograph collection business is also based on the cornerstone of a complete set of autographs of all those who signed the Declaration of Independence. In fact this Charter is America's Noah's Ark from which every American enterprise has to take its age and parentage.

And from those who signed the Declaration, the signature of Thomas Lynch, who signed once and died, is both priced and prized the most. The guy didn't have a bank account it seems but his signature today costs as much as three lakhs of rupees to a wealthy autograph collector.

The Presidents of America, man-made gods of the American soil, come next in value. While President Roosevelt, who signed thousands of pious pacts, treaties and documents through a dozen years of political platitudes, fetches only Rs. 15|- for an autograph, Abraham Lincoln's signature earns Rs. 40 - while that of George Washington, the little boy who never lied, earns Rs. 100|- for a single signature.

Nothing is quoted for the autographs of film stars as the film stars themselves flood the market with their free photos and autographs which no one wants and yet a man who possesses Greta Garbo's autograph has been offered Rs. 40|- if he cares to sell it. And that man is not the Registrar of Marriages.

But the most valuable signature in the world belongs to a man who was not an American. That is a sad mistake of history which Americans have been trying to rectify since the Declaration of Independence. That man was William Shakespeare. Though old Bill Shakespeare wrote over 37 plays and numerous poems, he wrote only two or three letters of autograph value and each of them is valued by the crazy Americans at forty lakhs of rupees. That is more money than Shakespeare ever saw in his own times, though he owned the largest house in Stratford.

Autograph collection is one hobby which cannot be turned into a business in India. In our film industry, the bankers return the autographs of our film producers so often that the man at whom they bounce soon becomes too breathless to try and sell the signatures. Our film stars are so often seen on the streets these days that no one even bothers to look at them, leave alone asking for their autographs. Our politicians are equally cheap. They speak so much and such tommy rot that no one has any enthusiasm to run to them and ask for their dhobie-marks. Add to this state of affairs our basic asset of 90% of our people being illiterate Congress voters,

Success makes them chubby but then they shed glamour which film stars so badly need to mend broken hearts and break new ones. The happy spell of success which Nalini Jaywant has had is seen on her face and let us hope her new face brings success to "Rahi", a social theme produced and directed by K. Ahmed Abbas for Naya Sansar.

people who do not yet know that a human name can be written on paper. And then where have we the surplus wealth to circulate in such paper-staining hobby?

No, we definitely cannot do this business in India and it is no use including this item in our Five Year Plan. So in this at least the Americans cannot teach us their way of life.

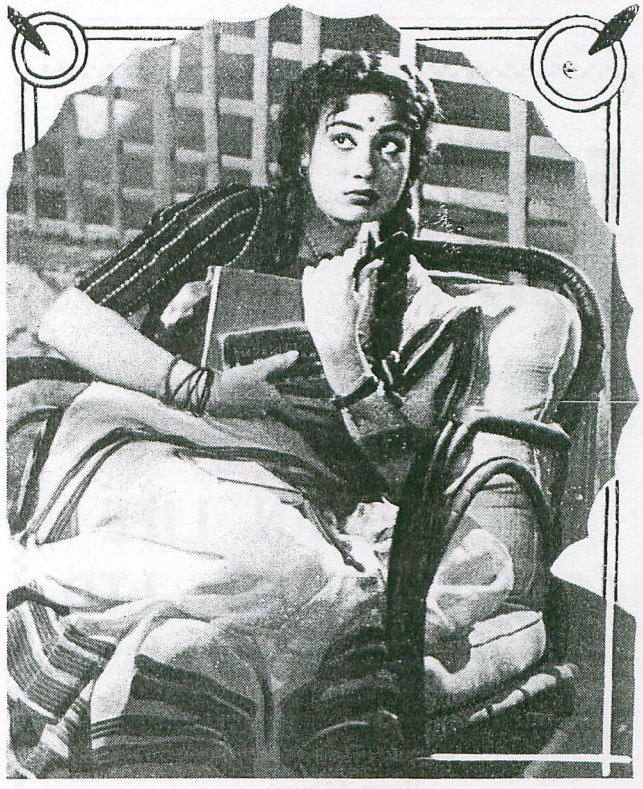
YOU'LL HARDLY BELIEVE—

No man can hurt him whom God protects! An old maxim but how true in case of Producer Mehboob! After saving Mehboob in "Aan", God seems to have assumed executive control of Mehboob's affairs. Satisfied with his daily five-prayer appeal, God has decided that Mehboob should not go to the prayer mat ten times a day for the sake of Madhubala. Mehboob has now decided not to take Madhubala in his next picture and risk the wrath of Allah unnecessarily. It was a matter of choosing between Allah and Attaullah! Bismillah-ir-Rahman-ir-Raheem!

That Papa Attaullah Khan, Sadar-e-Riyasat of Bulbul Bagh, is reported to have prepared a new code book for Madhubala's behaviour while on the sets of Asif's "Mughal-e-Azam". According to Rule No. 1, she has to freeze and twist her lips immediately she sees the "langur" (that is of course our dear Dilip Kumar) and proceed to talk through her teeth.

That Papa Attaullah Khan is, however, not so much worried about local langurs and wolves these days as of the keen interest which the Custodian is taking in Khan Saheb's trade activities in Pakistan. Khan Saheb seems to have purchased the Pakistan rights of a number of Madhubala pictures for a song and is reported to be distributing them through one Mukhtar Ahmed without bringing the dough back into India. Seems to be building up another Reserve Bank in Pakistan! Inshallah!

That Producer Asif's flat in Darab House seems to have become a nursery of divorcees these days the way young girls go there holding pieces of their broken hearts in their palms. While Nigar Sultana has been under treatment for some time and feeling better, Asif



Not actually sulking but just a little petulant! That mood makes a woman all the more desirable if she knows when to relax. Chand Usmani of course knows all the tricks in "Jeewan Jyoti", a romantic tale directed by Mahesh Kaul for Musical Pictures.

was surprised by his own niece, Mrs. Suraiya Nasir Khan, turning up one morning.

That after his sad experience in Goa, Rummy Sood, Kamini Kaushal's engineering husband, engineered to send his wife to Calcutta with film actor Shekhar for a charity parade. And the way Shekhar chaperoned Kamini without any unfortunate incident, as in Goa, even Sood had to admit that our film boys protect our glamour girls better than their husbands do.

That of all the odd things that Kamini Kaushal loves and collects, including ofcourse Hubby Sood, she has now become passionately attached to the study of palmistry. No man can pass her these days without Kamini examining his palm and interpreting the grille on his Mount of Venus. Recent clients were Producer-director Amiya Chakravarty and Dilip Kumar. That woman is indeed studious!

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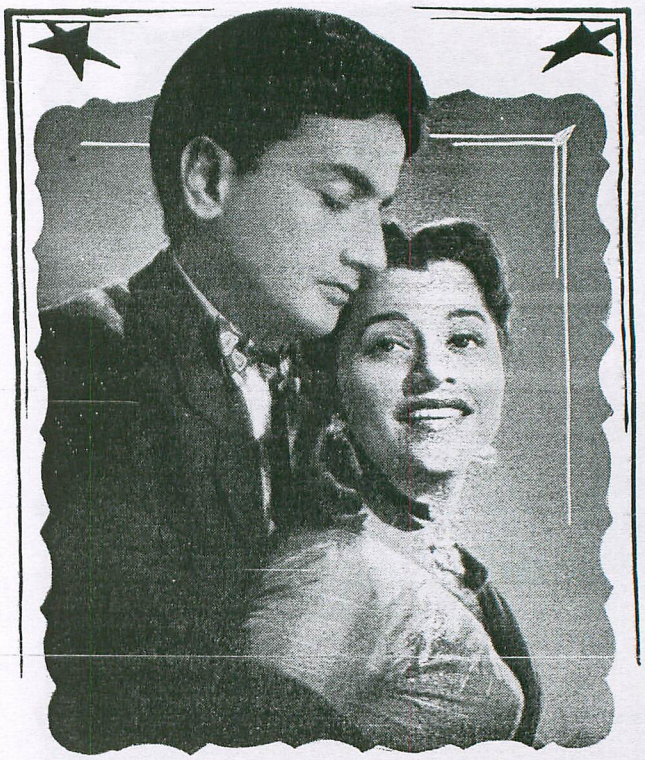
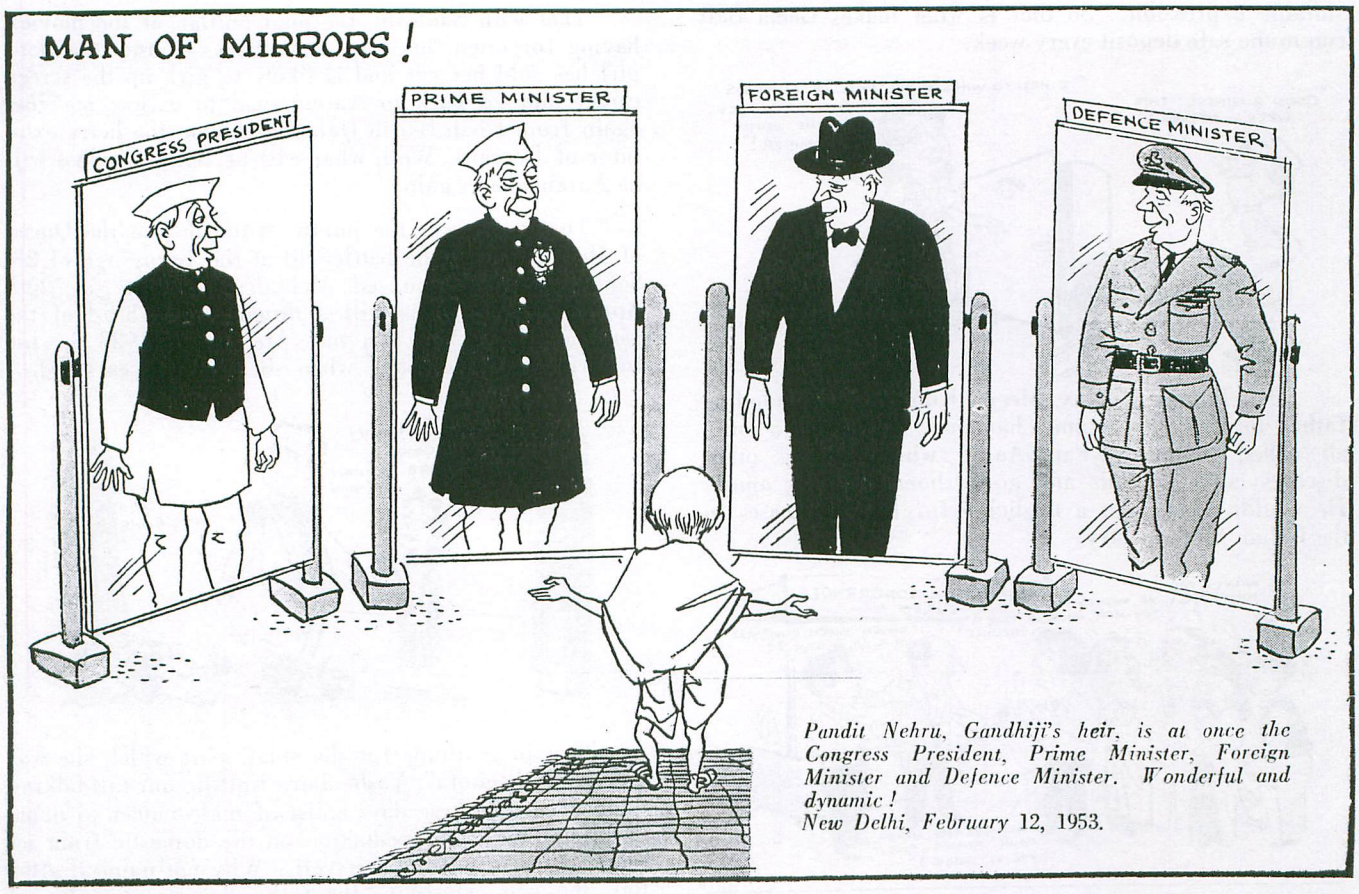


That is the yogic pose in romance! You close your eyes and leave the rest to nature. But Usha Kiran seems to believe in keeping her eyes open, though Bharat Bhushan accepts things with eyes closed in "Dharti-ke-Bhagwan", a social theme produced by D. N. Agrawal and directed by B. Satyarthi.

YOU ARE TOO YOUNG TO MARRY, DILIP ! WAIT! THIS MAHARASHTRIAN STUFF IS INTERESTING PLEASE PROCEED."
" AMIYA, I SEE A MAHARASHTRIAN GIRL ON YOUR VENUS "
CHAKRAVARTY SAHEB, I WANT TO KNOW MY BRIDE !"
STOREY

That the birthdays of Kamini Kaushal and Dilip Kumar are called "chavanni exchange" days. With Kamini born in February and Dilip in December, the "chavanni exchange" days occur twice a year when the two stars exchange "chavannis" (four annas) as mementoes of the team work done on the sets of "Shaheed." What tender sentiment! This year the "chavanni" travelled to and fro through one Mrs. Brar.

That some one stole a rare Persian carpet of film actor Karan Dewan and with tears in his eyes Karan keeps on saying that it was the second of its kind in the world, though he doesn't know where the first one is. Had they taken away Brother Jaimini Dewan, Karan



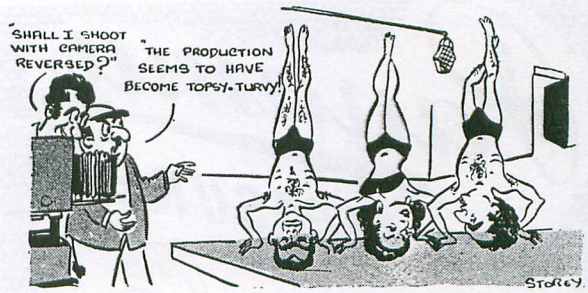
Pandit Nehru, Gandhiji's heir, is at once the Congress President, Prime Minister, Foreign Minister and Defence Minister. Wonderful and dynamic!
New Delhi, February 12, 1953.

would not have wept so much, even though Jaimini is the only one of his kind in the entire world.

KARAN, YOUR BROTHER HAS BEEN KIDNAPPED!
"LET HIM GO TO HELL! OH, MY POOR CARPET! HUN! HUN!"
"KARAN, WOULD YOU LIKE A PERSIAN CAT INSTEAD?"
STOREY.

That unaffected by Brother Karan's mortal agony, Jaimini Dewan has suddenly announced his intention of producing triplets in motion pictures and not on the domestic front. These three pictures, which are designed to set the country on fire, are intended to rescue the Indian film industry from its present slump. That man can never do things in a small way. Even last time he wanted to be the president of the I. M. P. P. A. in just twenty-four hours.

That Begum Para, who is considered to be an yoga expert, is seen these days teaching yoga to her producer D. D. Kashyap and her hero Shekhar. It seems that as a result of these strenuous exercises both the men are reported to have lost a lot of the swelling they had on their heads. At this rate Kashyap's financier will soon need some yogic artificial respiration.



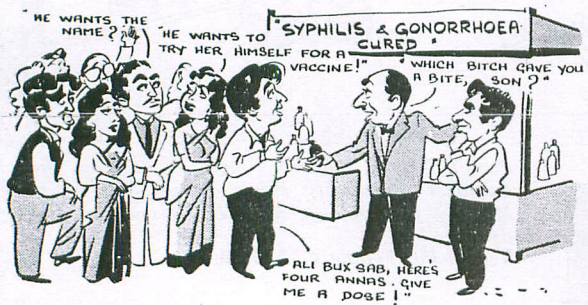
That Nirupa Roy, the woman who plays goddesses on the Indian screen, and her husband were once tried by the panchayat in their native village for joining the screen and bringing disgrace to their village. Since then her husband has shown the villagers some of Nirupa's mythological tortures and proved to them that she had gone away only to play our different goddesses as no other woman of a better character could be found in Bombay. The villagers, however, are still wondering

That what one Sikh can do to another is really no one's business. Our bearded producer, M. S. Ahluwalia deducted Rs. 5000|- from Geeta Bali's contract amount because the girl did not turn up for work for two days. What Geeta Bali now talks in the Sikh lingo is hardly worth hearing and Ahluwalia should better keep a mile away if he has some regard for his well-nursed beard.

That Director Kidar Sharma gives his female artistes a two-anna piece every time they give him a

suitable expression. So that is what makes Geeta Bali run to the safe deposit every week.

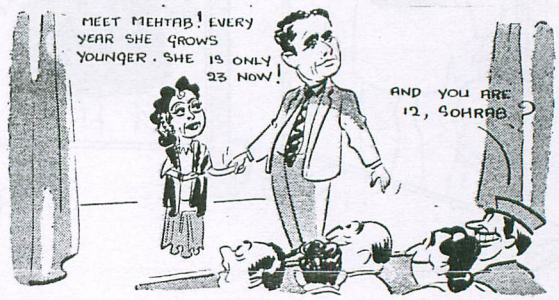
That Poppa Ali Bux, Meena Kumari's ever-standing father in English costume, has now discovered a cure-all called "Kimaya-e-Faize-Aam" which among other diseases cures syphilis and gonorrhoea for four annas. He couldn't have got a medicine for better diseases in the Indian film industry.


"HE WANTS THE NAME?"
"HE WANTS TO TRY HER HIMSELF FOR A VACCINE!"
"SYPHILIS & GONORRHOEA CURED"
"WHICH BITCH GAVE YOU A BITE, SON?"
"ALI BUX SAB, HERE'S FOUR ANNAS. GIVE ME A DOSE!"

GOLDEN TOBACCO COMPANY, BOMBAY 24.

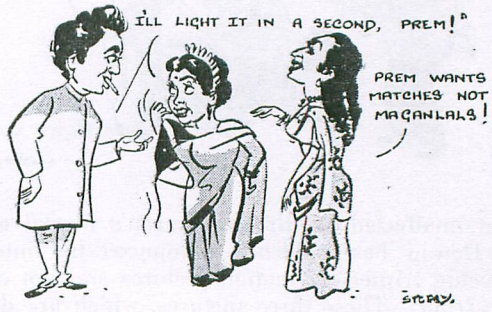
That with Santoshi, the mad mullah of the movies, having forgotten his way to Rehana's house, the poor girl has sold her car and is likely to give up the screen career and go back to Aurangabad to collect mangoes again from Khan Saheb Qalandar Khan, the hefty exhibitor of Deccan. Well, what will be Bombay's loss will be Aurangabad's gain.

That to answer the public criticism that the Queen of Jhansi died in the battlefield at the young age of 23, Sohrab Modi announced Mehtab's birthdate as 20th April 1918. That is still a dozen years ahead of the genuine stuff. We first met Mehtab in 1923 in the Imperial Film Company when she was 12 years old.



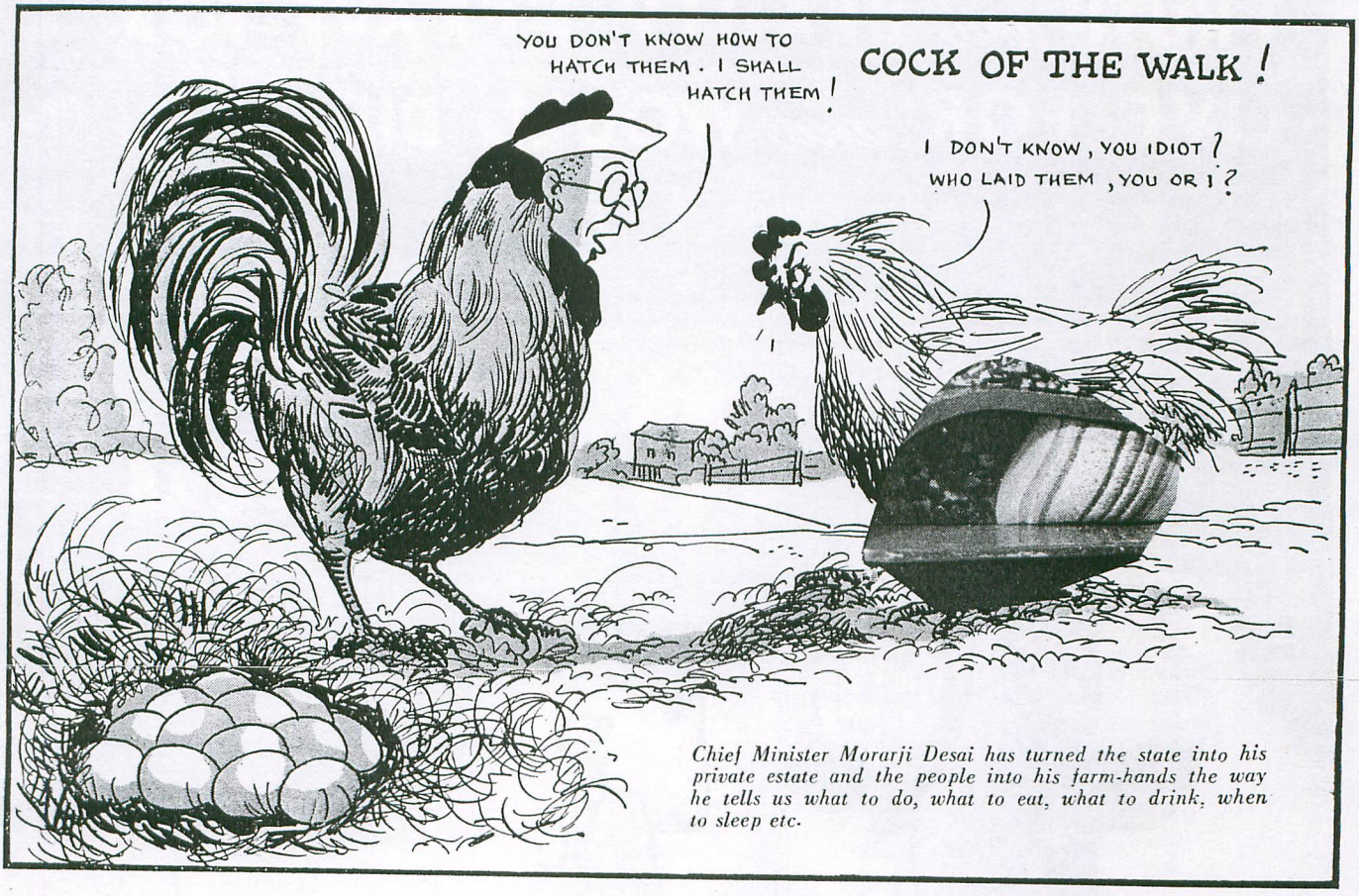
That in gratitude for the small part which she was given in "Shagoofa", Yashodhara Kathju, our tall-talking midget, carries these days a list of male names to name the first Bina-Prem production on the domestic front no sooner it gives out the first yell. Why not name it after Raj, the man who gave the father his first break and made him a man?

That little Yashodhara is a very, very slick and resourceful woman. Though she doesn't carry any pockets, the way she brings out cigarettes, match boxes and what not, she almost looks like a magician. Let us hope she doesn't bring out a glass of whiskey someday.

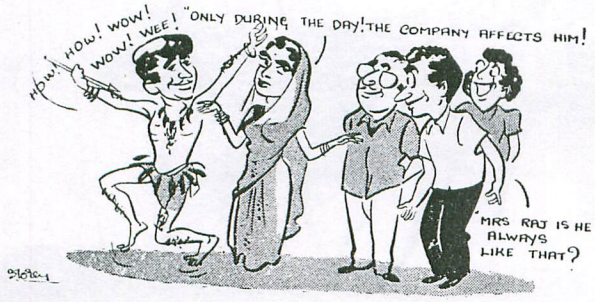


That Producer-director Sadiq has recovered the affection of Granny Badshah Begum, the toothless, and has thus been allowed to pay court again to Suraiya, the toothy one. The Indo-Pakistan relations are now expected to improve.

That when some East African students insisted on meeting the real Mrs. Raj Kapoor and not the phoney one, Raj had to reluctantly bring out Krishna and introduce. And when one student said: "She is a thousand times more beautiful than Nargis", Raj punished the students by giving them a native African dance and talk in Swahili.



Chief Minister Morarji Desai has turned the state into his private estate and the people into his farm-hands the way he tells us what to do, what to eat, what to drink, when to sleep etc.

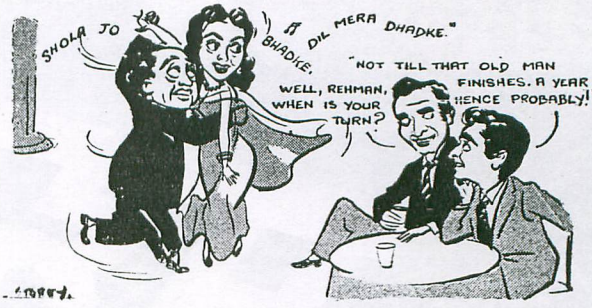


That the way he is popular with college girls, Butani, Metro's Manager, ought to have been a college professor. The Metro would do well to christen the matinee shows as college shows so that others don't have to go all the way and find the house full.

"DON'T WORRY, HE'LL COME AFTER THE LIGHTS GO OFF."
MERRY
METRO
"EVERY GIRL IS BUYING TWO TICKETS. WHERE IS HER COMPANION?
"HULLO, BUTANI!
"HULLO, POP-EYE DARLING!"

That Nimmi, the sun-kissed, refused to wait for the blue-eyed Afzal from Pakistan to play Majnu opposite her Leila in Asif's invisible screen classic. Asif had therefore to sign up Bharat Bhushan to play the role and demand an advance from his Parsi guardian. Well, all a man needs is money. Why produce and worry if you can get money without worrying and producing?

That Baby Shakuntala gets hurt whenever someone calls her baby. And to prove her growth, she refuses to be chaperoned by her father any more and prefers Rehman's company. Not content with this Baby Shakuntala also dances at the C. C. I. with Baba Bhagwan. Q. E. D.



That Vyjayanthimala, the flame of the South, seems to have become extremely popular with ghee merchants and furniture makers on Sandhurst Road. One furniture maker keeps supplying double-beds not knowing that every one in the three-some family of Vyjayanthimala is a single. At this rate little Poppa Raman might start a furniture business.

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For particulars write to :- **ALHAD CHITRA,** ANAND BUNGALOW, KARVE ROAD, POONA 4.

Editor's mail

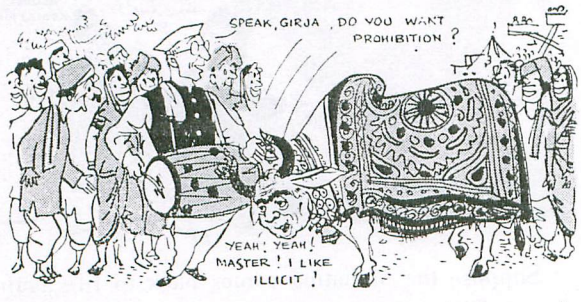
(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month — some anxious and several frivolous— it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

Thinking makes both man and dog old. And that is precisely what has happened to Editor Baburao Patel and his pal Moti. They have been replying to thousands of questions from the readers for so many years that now they have to stop and think to be witty and different every time. Wonder what the question is but both are worried to find an answer. Try this game of furious thinking and watch the hair fly out from the scalp. And thinking also gives stomach ulcers to both man and dog.

MISS ROHINI PITALE (Bombay)

What did Raja Maharaj Singh do for Bombay?

Neither did Raja do anything nor will Girja do anything. The governors under democracy are like the performing bullocks in our village fairs trained to nod to the wishes of their masters.



What do men want, intelligent wives or dumb blondes?

Dumb blondes with intelligence. It is this combination that opens the gates to happiness.

MISS PRISM (Jullundur)

After all, dear editor why all these Women's Magazines in India? What do they contain?

Entomology—the study of social insects!

F. J. A. SOMJEE (Bombay)

I am afraid you will lose your intelligence very soon, the way you have started collecting beautiful "things" around you?

Beauty provokes a world of thought. In a flower it reminds you of God. in a woman it introduces you to the Devil. That completes our world. Doesn't it?

Do some Anglo-Indian girls operate upon the purse using the anesthesia of love?

Sex has a quicker effect and a shorter coma.

What is most fascinating about Gadgil?

Don't know, but train thieves like to massage him.

What do your old days remind you of?

That success is a small cap which doesn't fit a swollen head.

S. B. GURPUR (Sarawak, Borneo)

Life in Borneo is so fascinating and romantic that one, who comes from India single, does not return so. Would you care to tread on these dangerous grounds if you were single?

Does the local government believe in export?

I would like to take a chance inspite of my multiple existence.

M. K. GANESHAN (Madras)

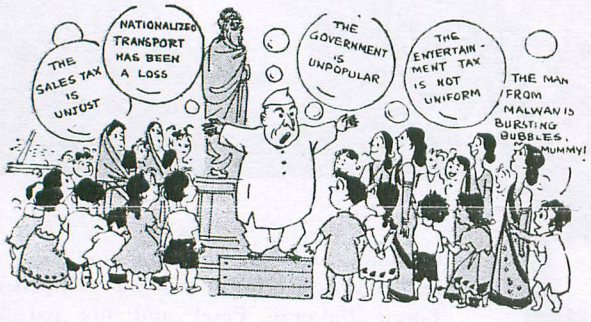
Many Sindhi girls and many more Sindhi ladies are very fat. Why?

Don't be in a hurry! Once the Sindhis have eaten up their saved-up fat of Sindh, they will be as thin as Madrasis. You won't then have reason to envy them. But remember that they are not living on your fat at the moment. It is their own.

H. L. SETHI (Poona)

Is S. K. Patil a soap-box orator?

Absolutely! Remember the different bubbles he blows at different times.


THE SALES TAX IS UNJUST
NATIONALIZED TRANSPORT HAS BEEN A LOSS
THE GOVERNMENT IS UNPOPULAR
THE ENTERTAIN-MENT TAX IS NOT UNIFORM
THE MAN FROM MALWA IS BURSTING BUBBLES.
MUMMY!

Why do most of the millionaires like to get insured through Kantilal Desai?

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Kantilal probably guarantees the blessings of the Trinity—the "phader" and the son and the holy ghost of Gandhiji! Amen!

I have heard you in anger. You can be heard a mile away, no doubt!

Yes, I want to drive my words a mile inside the brains of people I shout at. But God has given human beings the other ear and idiots keep both the ears open all the time.

Why doesn't Rajaji wear the Gandhi cap?

A fox doesn't need a cap. He has the face.

Nehru says that the Congress has yet one more historic function to fulfil. What is that?

Closing the puppet-show!

What do you say about the recent Gandhi seminar held in New Delhi?

That was Humbug Incorporated to insult a dead man.

Define poverty?

Its definition has no terrors. Poverty has its agony in experience.

I am still on the roads?

Stop dreaming, start road repairing and you will soon reach your destination.

Do you remember the Mahatma?

And how? Every morning when I read an old lecture of Nehru again, I pray for my country.

What made Clifford Agarwala go to Madras recently?

Travelling allowance!

Did you see the photograph of Maulana Azad and Sheikh Abdullah discussing something seriously at the Congress session at Nanalnagar? What can be the topic of discussion?

They were probably wondering how many names can be written on the narrow strip of the Crescent.

Suppose the Mahatma comes back to life again?

That will bring a Godse chasing!

When and how would you celebrate the silver jubilee of your wedding?

I won't live that long.

Is Nehru a patriot through and through?

Yes, but an unintelligent one!

Not helpless but purposely naive ! Innocence is a face women often wear to lend colour to crime. Watch Nina Maker making hearts throb in "Dharti-ke-Bhagwan" a social theme of Madhur Movies, directed by Satyarthi and produced by D. N. Agrawal.

Hero or heron? Bharat Bhushan seems to be catching fish with closed eyes in "Dharti-ke- Bhagwan" a purposeful romance of Madhur Movies directed by Satyarthi and produced by D. N. Agrawal.

I have not received a letter from Mrs. Visalakshy Ramanathan so far?

Married Hindu women don't write to strangers —and never to the Punjabi bachelors.

I can't read when a beauitful dame is sitting by my side in a library?

That's a typical allergy of the Punjabis. That is why Visalakshy didn't write to you, though she writes to me every week.

May I be your guest for a day?

I can stand a staring nuisance for a day only. Please arrive late in the evening and depart early in the morning. That completes a day.

Can you set limits to your destiny?

Men who set out to shape their destinies often die in the streets. Why not leave this to God? He must have some work to do.

"I have been greatly pained at the death of Sri Potti Sriramulu", says Pandit Nehru?

To enjoy "great pain", he let the man die.

C. M. ADVANI (Lucknow)

Our country has three names. India, Bharat and Hindustan. Why?

India is our export label. Bharat is our neighbour's provocation and Hindustan is for home consumption. Neutrals can have any number of names.

How would you solve the problem of unemployment if you are asked to do so?

By the whip!

T. S. RAGHAVAN (Bombay)

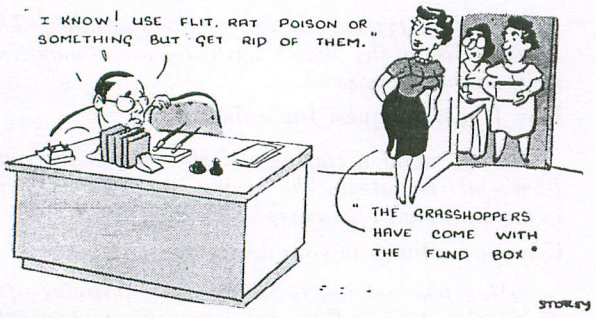
What will you call a man who praises in your presence and abuses in your absence?

A Congress politician! He has a Gandhian face when face to face and a Machiavellian one when back to face.

That is sheer arrogance on back but who can resist it when Nina Maker insists upon it in "Dharti-ke-Bhagwan" of Madhur Movies?

Suppose locusts invade your office, what precaution will you take?

That depends on the age, looks and dress of the locusts. The local Women's Organization sends out only old grasshoppers raiding offices for funds.



NARENDRA A. INAMDAR (Bombay)

What is the moral of the Durga-Deshmukh alliance?

A marriage has no moral except that it saves you from being immoral.

What does Morarji lack most?

Horse sense! The man is a mule.

PREM CHANDRA SINHA (Patna)

Has Bombay improved under the new Mayor?

The Mayor has improved. He has seen a new world.

What is Dr. Ambedkar doing nowadays?

Threatening again! Only in wilderness that man remembers his "jatwallas".

R. RUPENDER RAO (Hyderabad)

What stock does Vyjayantimala come from?

Musical stock!

Wine, with years, turns into vinegar! How about women?

They turn into dowagers. That is another preservative for young shoots.

MAHARAJ KRISHAN (New Delhi)

I have seen Prithviraj walking down from the Parliament to his flat. Can't he or his son buy a car for him?

Prithvi has got cars and so have his sons. But the mock humility of the Kapoors needs a pedestrian setting. The Kapoors live for stage effect. They are a theatrical family.

Sometimes you indulge in self-praise!

I always do, otherwise I'll leave this world unsung. Being a musician I sing my own songs.

Whom does David chase these days?

She is a pearl from Baghdad! A Jew will never give a free meal to anyone but a Jewess. It is a ghetto technique in love-making.

What sort of love Madhu indulges in?

For Madhu love is still a lip-salve.

When it is universally acclaimed that women have less brains than men, why are there all women on your personal staff?

Men who say that women have less brains are idiots. Taming the man and making the brute drudge for a home need the wisdom and patience of a goddess.

People say your love is in your frown. Is it?

Yes! I frown at those whom I love in the hope of improving them.

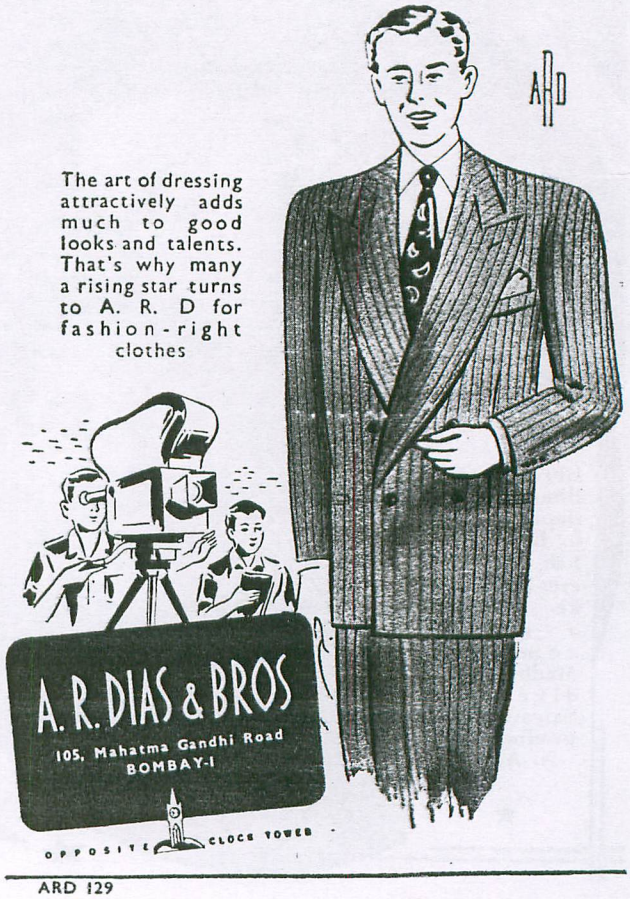
Name an artiste who is full of life?

Raj Kapoor! There is a big monkey in that small man. He is the Hanuman of our film industry.

If Nargis also gets a seat in the Parliament?

That will be the last nail in poor Krishna's coffin.

Whenever there is any Baburao Patel function Raj Kapoor is an absentee. When the Kapoor family gets more than due laurels from you for their work, what is this indifference due to?


The art of dressing attractively adds much to good looks and talents. That's why many a rising star turns to A. R. D for fashion-right clothes
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ALL YOUR PEOPLE ARE SICK. LOOK AFTER THEM, NEHRU. DON'T WASTE TIME OVER ME!
BUT THEY ARE NOT IN THEIR SECOND HOME. THEY DON'T NEED ATTENTION

"This is my second home and I have — for a change and rest" said Lady Mount' arrived in India after an attack — Bombay, January 27, 1953.

The Kapoors are good workers but small — Hearts don't grow with achievements.

S. R. SINGH (Kanpur)

Balraj Sahani is playing the hero now.

He will one day be our Commissa

What is Jaimini Dewan's hobby?

Plotting with himself to become of the Producers' Association! That his youth in useless pursuits.

How many Sahus are there in Hin

I have stopped counting them ent in-laws are becoming Sahus t

Can the recent history of China teach us

Yes, that human beings can be used as cattle

Some of the film magazines have reduced their price. What about filmindia?

I am thinking is not merely a faces nor an ov ard to provide nd I deserve so lmindia at five

your readers we

Only by previous ap

AMANATHAN (Calcutta)

ho is Ike?

Ike is the mike through which we shall hear of the dollar ambitions of 160 million Americans.

Who is Shorey?

That is the producer who openly defied the Anti-Bigamy law of Morarji Desai and married film actress Meena in Calcutta while he has a wife living in Delhi.

B. T. DEVANATHAN (Hyderabad-Dn.)

What is New Delhi minus Nehru?

A widows' colony! Nehru has sex hormones in his fascinating smile.

D. D. KHANNA (Ghaziabad)

I burn midnight oil to read "filminda" when received. What do you burn when you write?

I use sunlight for writing and moonlight for thinking. I don't believe in mineral oils.

With innocence as her mascot, a maiden reaches the frontiers of youth to fight the battle of sin and knowledge. Shakuntala is at that tantalising age when innocence becomes a handicap. Watch her in "Lahren", a love theme produced by C. Ramchandra.

has Bombay

The Mayor
world.

What is Dr. Ambedkar

Threatening again!
man remembers his "jatwal

R. RUPENDER RAO (Hyderabad)

What stock does Vyjayantima

Musical stock!

Wine, with years, turns into about women?

They turn into dowager *er preservative for young shoots.*

HARAJ KRISHAN (New

ve seen Prithv *the Par-car for*

But des-ect.

What is in store for Abdul Ghaffar Khan in Pakistan?

A funeral!

Do you believe that Gandhiji was a prophet?

A prophet would not leave such an unholy mess behind.

Is excess of everything too bad?

अतिदानाद बलिर्बद्धो ह्यति दर्पात सुयोधनः।
विनष्टो रावणो लोभाद अति सर्वत्र वर्जयेत ॥

Get that explained to you if you do not know even simple Sanskrit.

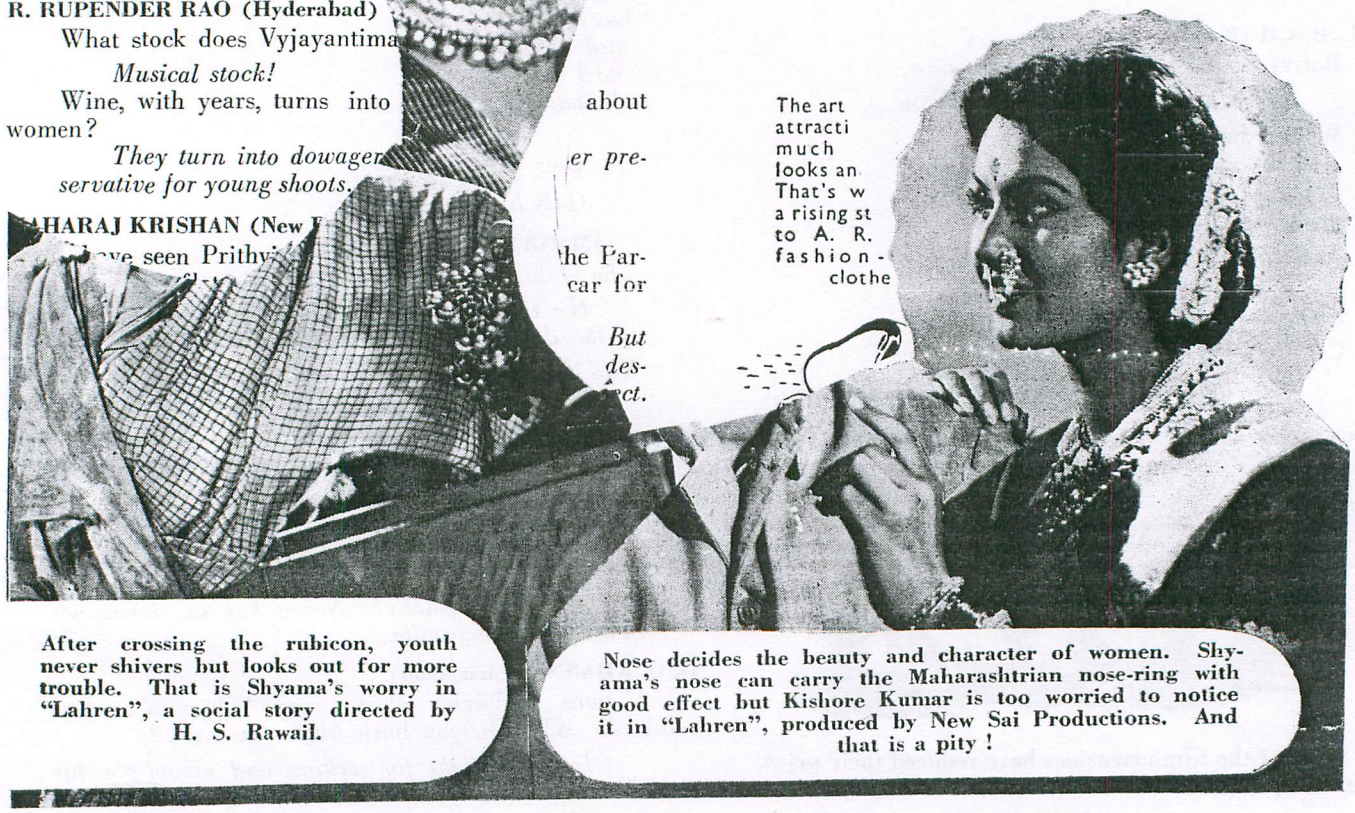
Suggest me the name of a good text on sex?

Woman! One copy is often enough to last a life-time.

AH! I HAVE BEEN READING OF PARTS AND I WONDERED HOW THE WHOLE WOULD LOOK LIKE. WONDERFUL!
"THROW AWAY THE BOOK SON I HAVE BROUGHT THE GOODS FOR YOU!"

MRS. H. SYAMALA BAI (Vellore)

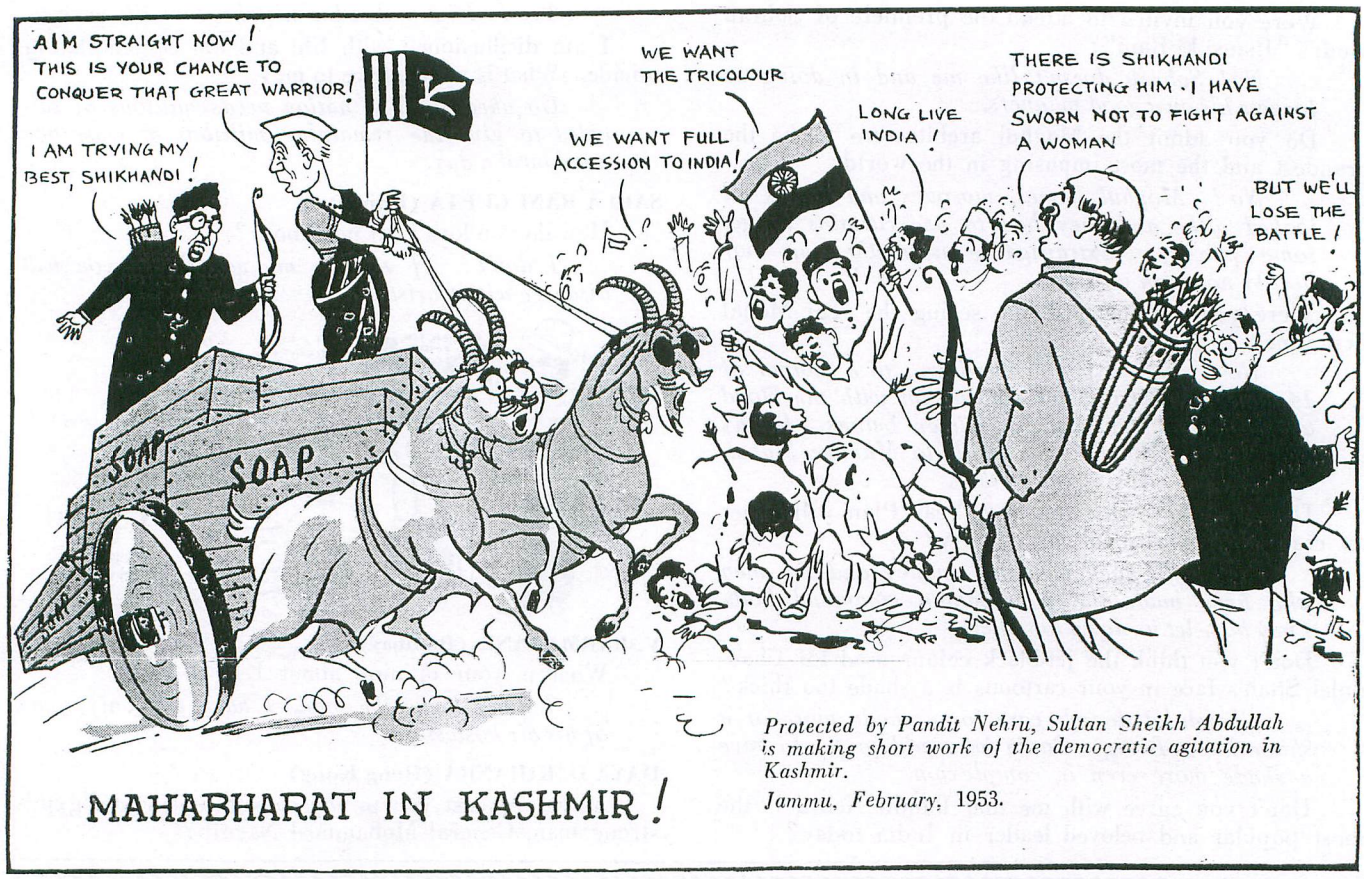
We are told that our country's stature has grown in international fields. And yet little Ceylon has become bold enough to kick out Indians from the island?



The art attracti much looks an That's w a rising st to A. R. fashion-clothe

After crossing the rubicon, youth never shivers but looks out for more trouble. That is Shyama's worry in "Lahren", a social story directed by H. S. Rawail.

Nose decides the beauty and character of women. Shyama's nose can carry the Maharashtrian nose-ring with good effect but Kishore Kumar is too worried to notice it in "Lahren", produced by New Sai Productions. And that is a pity !


AIM STRAIGHT NOW ! THIS IS YOUR CHANCE TO CONQUER THAT GREAT WARRIOR!
I AM TRYING MY BEST, SHIKHANDI !
WE WANT THE TRICOLOUR
WE WANT FULL ACCESSION TO INDIA!
LONG LIVE INDIA !
THERE IS SHIKHANDI PROTECTING HIM - I HAVE SWORN NOT TO FIGHT AGAINST A WOMAN
BUT WE'LL LOSE THE BATTLE !
SOAP
SOAP
MAHABHARAT IN KASHMIR !

Protected by Pandit Nehru, Sultan Sheikh Abdullah is making short work of the democratic agitation in Kashmir.

Jammu, February, 1953.

You forget the less than little Goa where Kamini Kaushal's husband was manhandled. Pigeons have no stature, my dear. Don't believe Pandit Nehru's fairy tales.

Is leaving behind a bumper crop of illegitimate children wherever American soldiers go, another way of spreading American brand of civilization?

Doesn't it also expose the culture and character of the country where the Yanks go ploughing with their sex?

M. BHASKAR RAO (Mangalore)

Why is Nimmi always measured in inches by some people?

By the foot-measure she sounds so small. Inches lend sex and stature to Nimmi.

Why does Sheikh Abdullah meet Maulana Azad every time he comes to Delhi?

Do you expect him to meet Shyama Prasad Mookerjee? Birds of a feather flock together !

It is reported that Nehru refused to use a foreign soap while he was at Hyderabad recently and this incident has been given wide publicity in some of the newspapers. If it is true, is Nehru so national-minded or is it just a show to the public?

He still smokes Black and White cigarettes.

H. R. MARDIKAR (Poona)

Do you dislike an efficient woman with a masculine look?

Blushing clumsiness is a feminine virtue which tickles man. Who would like a woman who has missed her sex, however clever she might be?

M. Y. SONALKAR (Bombay)

Say something about King Tribhuvan?

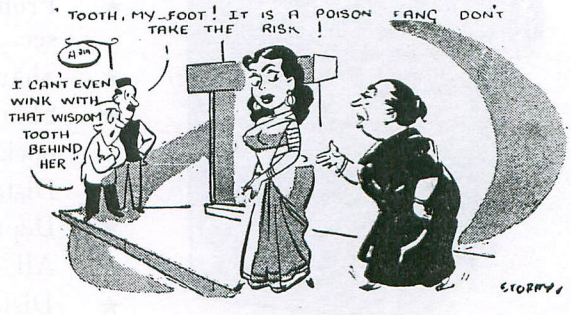
The last of the crowned cocoanuts !

What would happen if Maulana's beard caught fire?

Pakistan would invade India.

Has Suraiya got her wisdom tooth?

Yes, it is a walking one !



B. SUBBA RAO (Bombay)

Say something about a married woman who flirts with many men but is faithful to her husband?

That is a wick which enters a bedroom without the wax.

Were you invited to attend the premiere of Sohrab Modi's "Jhansi ki Rani"?

No! Sohrab doesn't like me and in doing so forgets his own good manners.

Do you admit the Moghul architecture to be the grandest and the most imposing in the world?

No ! Moghul homes, mosques and tombs all looked alike and they had to use curtains to get some privacy. Extravagance is neither art nor beauty nor even utility.

Were you not inspired on seeing the Taj Mahal first time?

No ! It is a poor compliment to a mother of 14 children to build her mausoleum with the blood and bread of thousands of human beings. In my opinion Taj Mahal is an insult to Mumtaz Mahal, a good wife and a great mother.

Do you believe that the Five Year Plan will usher an era of prosperity in our country?

No ! We lack men and money and the men who have made the plan cannot command both. They have let us down too often.

Don't you think the jet-black colour used for Chandulal Shah's face in your cartoons is a shade too thick?

Chandulal doesn't care for a shade more or a shade less. Being a Bania he would prefer to have a shade more even in complexion.

Don't you agree with me that Pandit Nehru is the most popular and beloved leader in India today?

Yes ! That makes his mistakes look like crimes.

I am disillusioned with life and am contemplating suicide. What is your advice to me?

Go ahead ! The nation needs millions of suicides to give the remaining millions at least one good meal a day.

SARLA RANI GUPTA (Hapur)

How do you love your neighbour?

I don't ! If you see my neighbours you will disagree with Christ.

HE HAS NOW BECOME CHRISTIAN
HE IS ASKING FOR FREE XMAS CAKE!
OH, LORD, SAVE ME FROM MY NEIGHBOURS!
EAT THESE DUCKS AND RELIEVE ME, LORD!

V. PARMANAND (Bombay)

What is your opinion about J. R. D. Tata?

I don't know the man. I have met only some of his air hostesses.

DAYA D. KHIANRA (Hong Kong)

May I request you to say something about Egypt's strong man, General Mohammed Naguib?

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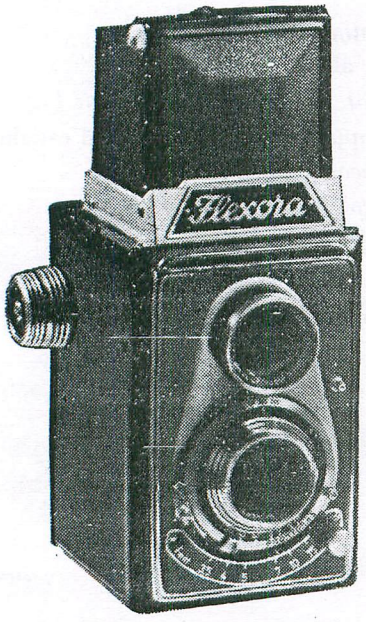

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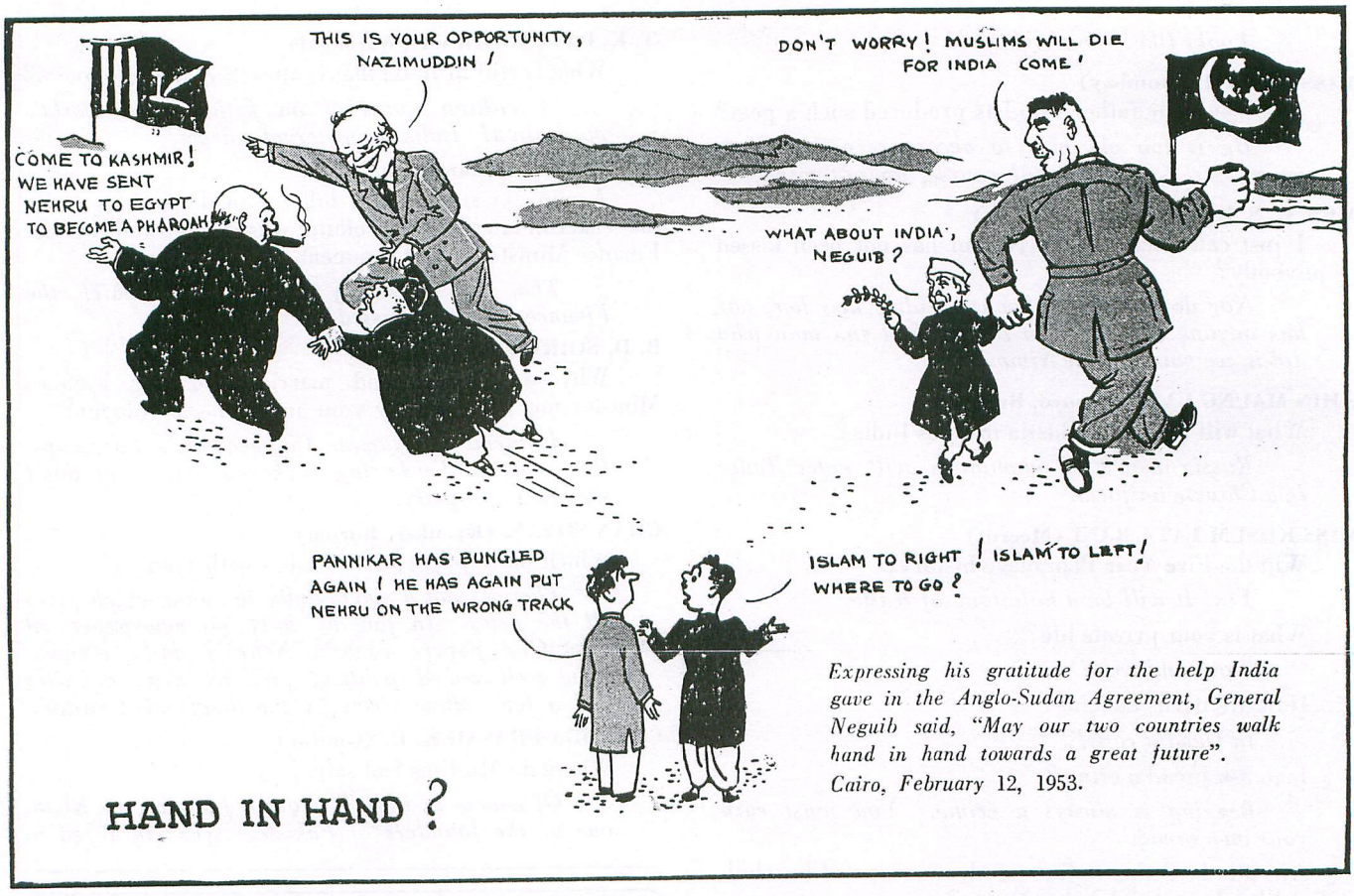

THIS IS YOUR OPPORTUNITY, NAZIMUDDIN !
COME TO KASHMIR! WE HAVE SENT NEHRU TO EGYPT TO BECOME A PHAROAH
DON'T WORRY! MUSLIMS WILL DIE FOR INDIA COME!
WHAT ABOUT INDIA, NEGUIB ?
PANNIKAR HAS BUNGLED AGAIN ! HE HAS AGAIN PUT NEHRU ON THE WRONG TRACK
ISLAM TO RIGHT ! ISLAM TO LEFT! WHERE TO GO ?
HAND IN HAND ?

Expressing his gratitude for the help India gave in the Anglo-Sudan Agreement, General Neguib said, "May our two countries walk hand in hand towards a great future". Cairo, February 12, 1953.

Naguib is a meteor that will soon disappear. Muslims believe in constantly changing power politics and they cannot appreciate even a patriot for long.

HASMUKHRAY NAROTAMDAS (Omdurman, Sudan)

Will you please let me know the first step of loving a girl?

See Indian pictures. They show you a thousand ways—one to suit every type.

K. B. LALL (Gwalior)

Does Bina Rai like cradles?

A bed and a cradle are stored in the same godown.

Some days back I saw Usha Kiran in my dream?

Your dreams have good taste.

If A. R. Kardar is blessed with a son?

We shall have a brilliant producer.

Would you like to have a French girl as your private secretary?

If she works with French punctuation, I don't mind one.

What story does the bed of a prostitute tell?

It has the same woes that a municipal park has.

Why do you often blow the trumpet in praise of Sushilaji?

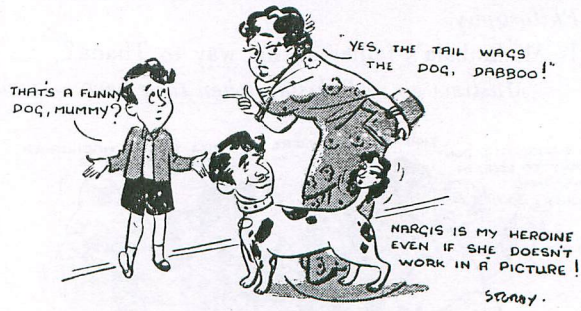
If you meet her, you will throw away the trumpet and sing. I have married the woman in a million.

Did Gandhiji commit any mistake?

In naming Nehru as his heir, he gave a Hamlet to the nation. And "Hamlet" is a tragedy.

If Raj Kapoor had a tail?

He has but in his case the tail wags the dog.



THAKOR C. THAKER (Ahmedabad)

One of the persons, who could not get a bride from his Brahmin community due to his poverty and unemployment, accepted Christianity and got a bride and a job too. What do you think?

Bed and bread hunters are poor devotees of any religion. Christianity has not gained much in getting a man who harnesses religion to feed flesh. Religion is food for the mind and spirit of man.

Will Miss Gohar die a virgin?

Looks like! Poor rich girl!

MISS NIRMAL (Bombay)

I respect your father who has produced such a gem?

He is too old now to accept respect from a young girl. The gem, of course, doesn't mind.

MRS. B. S. KESAVA RAO (Madras)

I just can't believe that Nimmi has not been kissed by anybody?

Nor do I! But I know I didn't kiss her, nor has anyone I know. So till we find the man who did it, we must believe Nimmi.

KHIN MAUNG LAY (Maymyo, Burma)

What will happen if Russia invades India?

Russia won't. Communism will enter India in a Chinese uniform.

MISS KUSUM LATA RANI (Meerut)

Will the Five Year Plan make history?

Yes! It will be a milestone of waste.

What is your private life?

Work and wife!

How are devils dancing?

In Gandhi caps!

Is to ask bread a crime?

Begging is always a crime. You must earn your own bread.

Are all these the victims of democracy: Churchill, Stalin, Eisenhower and Nehru?

They are tyrants of democracy. Their people are the victims.

DR. G. R. SAVUR (Bombay)

When I read "filmindia" which just costs Rs. 3/- I get a pleasure which I can't have even if I could part with three million rupees. Isn't that a great bargain?

That is a compliment from a Doctor of Philosophy.

Is Madhubala's father on his way to Thana?

Muslims go to Pakistan when they become mad.

H. S. HANSPAL (Calcutta)

Nargis says that she wants to produce a film based on her mother's life?

If she reproduces Jaddanbai's daily dialogue, without which the picture won't be true to life, then the picture would be banned. Jaddanbai often spoke vigorously and made men around her blush.

T. K. PATTABHIRAM (Warangal)

What is still in India that is attracting the foreigners?

A million wants of one-fifth of the world's population! India is an eternal market.

M. S. NAIDU (Khargpur)

A minister submitted a bill for medical charges for his sister-in-law but the claim was disallowed by the Finance Ministry. Any comment, please?

That was probably a confession which the Finance Ministry missed.

B. D. SOHONI (Bombay)

Why was the second marriage of our Finance Minister not predicted by your magazine astrologer?

I intend to examine Canteenwala's horoscope. He seems to be having cockeyed stars that don't see things properly.

GHAN SHYAM (Kyaukse, Burma)

Which daily paper of India is worth reading?

There is not a single daily in India which gives all the news. In fact we have no newspapers at all. Our papers contain Nehru's daily sermon, some well-cooked political pies by news agencies and a few callow views by the disgruntled editors.

CHANDRA PRASAD K. R. (Guntur)

Where do Muslims feel safer?

Of course in India! Nawab Liaquat Ali Khan, one of the founders of Pakistan, was murdered in

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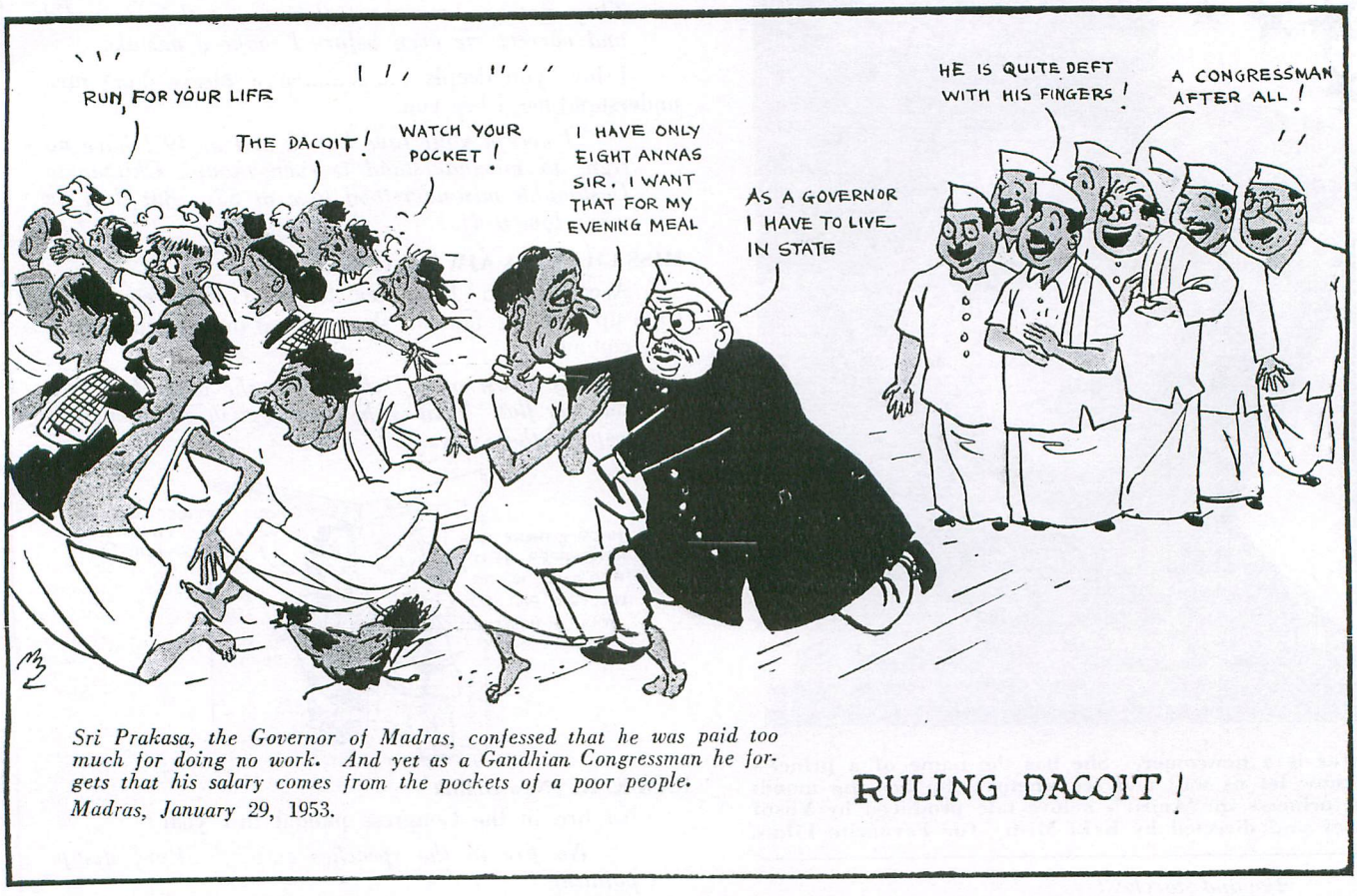

RUN, FOR YOUR LIFE
THE DACOIT!
WATCH YOUR POCKET!
I HAVE ONLY EIGHT ANNAS SIR. I WANT THAT FOR MY EVENING MEAL
AS A GOVERNOR I HAVE TO LIVE IN STATE
HE IS QUITE DEFT WITH HIS FINGERS!
A CONGRESSMAN AFTER ALL!
RULING DACOIT!

Sri Prakasa, the Governor of Madras, confessed that he was paid too much for doing no work. And yet as a Gandhian Congressman he forgets that his salary comes from the pockets of a poor people.
Madras, January 29, 1953.

his new kingdom. After that which other Muslim can be safe there?

MISS K. VARMA (Ambala)

People condemn a modern educated girl. Who is to be blamed—the girl or the education?

The education, at home and in school. The girl is only a daughter of Eve and her potentialities for good or evil are not a secret.

KRISHNAN S. AIYAR (Bombay)

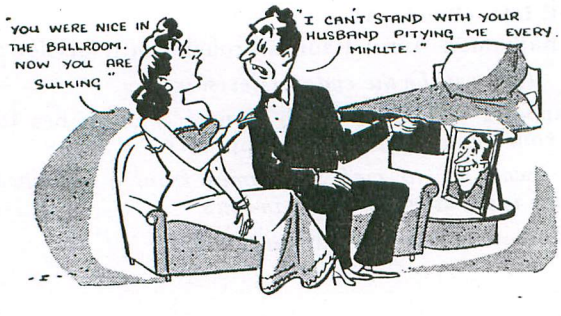
In your opinion who is the Man of the Year 1952?

Stalin! He kept a world war going under the label of peace. That needs brains.

JAGJIT SINGH (Tavua, Fiji)

What is the modern conception of adultery?

It begins with ballroom dancing and ends with bedroom fencing.



A. V. NARASIMHAN (Hyderabad-Dn.)

Which is more difficult: to touch a chord in your heart or a cell in your brain?

The brain is a foot higher!

At last Deshmukh has done it?

He has taken the Five-Year Plan too seriously. That is the trouble with sincere men. They become victims of their convictions.

What do you think of the Community Projects?

They are aimed at disturbing village peace and ruining our rural harmony. The projects will fail but they leave behind new desires and frustrations which will drive people to cities and crimes.

ISHWAR V. MAHBUBANI (Hong Kong)

What do you think of Lord Bertrand Russell marrying at the age of 80?

Mustn't he have some one of his own to look after his funeral arrangements?

What is your daily prayer?

Save the Congress from its present leaders!

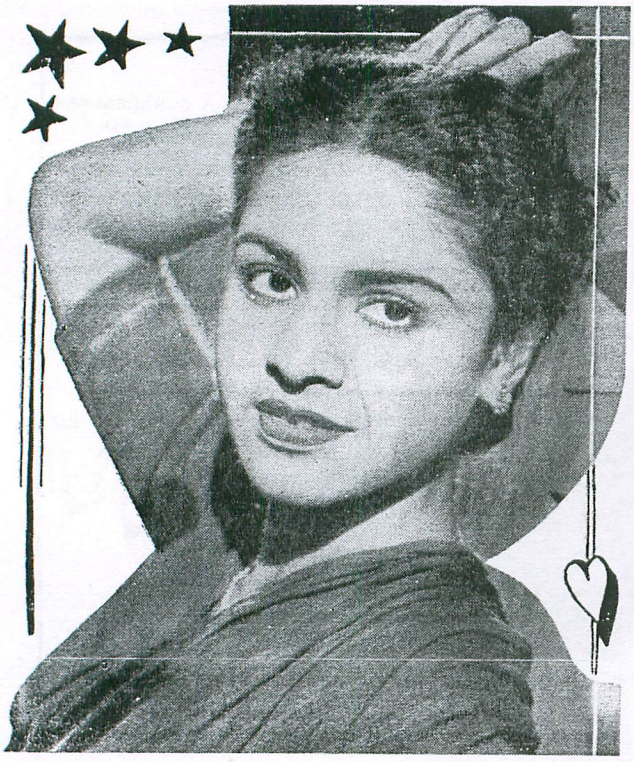
RAJESH N. SAXENA (Meerut)

Mrs. Raj Kapoor has a big heart?

Yes, but it is in terrific anguish every second because a wife's heart is a husband's toy.

MISS P. M. JAYASUNDERA (Wellawa, Ceylon)

I am rather thin. Any secret behind your fat?



Nilofar is a newcomer. She has the name of a princess and now let us wait and see whether she has the moods of a princess in "Amrit", a love tale produced by Yusuf Nensey and directed by Keki Mistry for Favourite Films.

Age and starches!

C. S. N. MURTHY (Bangalore)

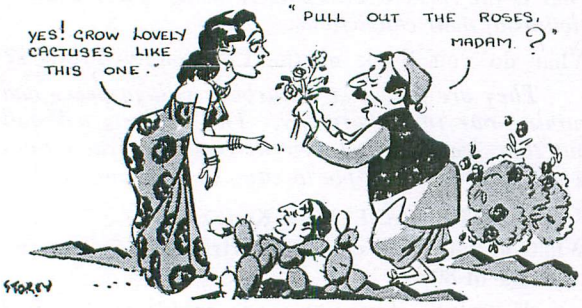
Are you fond of community singing?

Yes, if I am ten miles away.

MISS LACHMI ADVANI (Bombay)

Nalini Jaywant has a strong dislike for roses!

She probably likes cactuses!



They say Sindhis are cowards because they came running to India like sheep without fighting back. Do you also hold this view?

No! Fighting back an armed and brutal state-inspired fanaticism is stupid. It is better to live for one's country and religion than be slaughtered like sheep by professional butchers.

MISS LATIKA MITRA (Lucknow)

Who loves you most?

My friends! Or shall we call them enemies? They dote on me more than my father ever did and correct me even before I make a mistake.

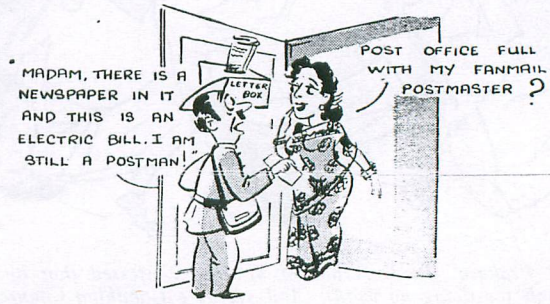
I love you deeply ..... now please don't misunderstand me, I beg you.

I accept your love Latika and at 49 I have no right to misunderstand it even though Chintaman Deshmukh misunderstood love at 57. But then he was a lone wolf.

MISS CHANDRA AJWANI (New Delhi)

According to Jayashree, the post office could not cope up with the fanmail she received once upon a time. Any comment?

By "post office" she means the letter box outside her flat. That is the new English our film folks 'espeak' these days.


MADAM, THERE IS A NEWSPAPER IN IT AND THIS IS AN ELECTRIC BILL. I AM STILL A POSTMAN!
LETTER BOX
POST OFFICE FULL WITH MY FANMAIL POSTMASTER ?

RAM K. K. (New Delhi)

No fire in the Congress pandal this year?

No fire in the speeches either! Very disappointing!

S. M. ATMARAM (Poona)

Why do some girls like older men and some women young boys?

The former seek knowledge, while the latter want to punctuate their leisure.

N. N. KOHLI (New Delhi)

I want to send a present to one of my teachers whose 50th birthday falls on April 4. Would you please let me know the nature of the present which worthy teachers usually like?

Send a prayer, it always brings a blessing from above. And your teacher believes in prayer.

S. BABZEE BAB (Nowrangpur, Orissa)

What is there in the eyes of Asha Mathur?

Eyeballs—nothing more!

Why don't we send a stars' cricket team to America?

The circus that had gone with Chandulal Shah didn't draw any audience at all.

THAKUR DAS (Bombay)

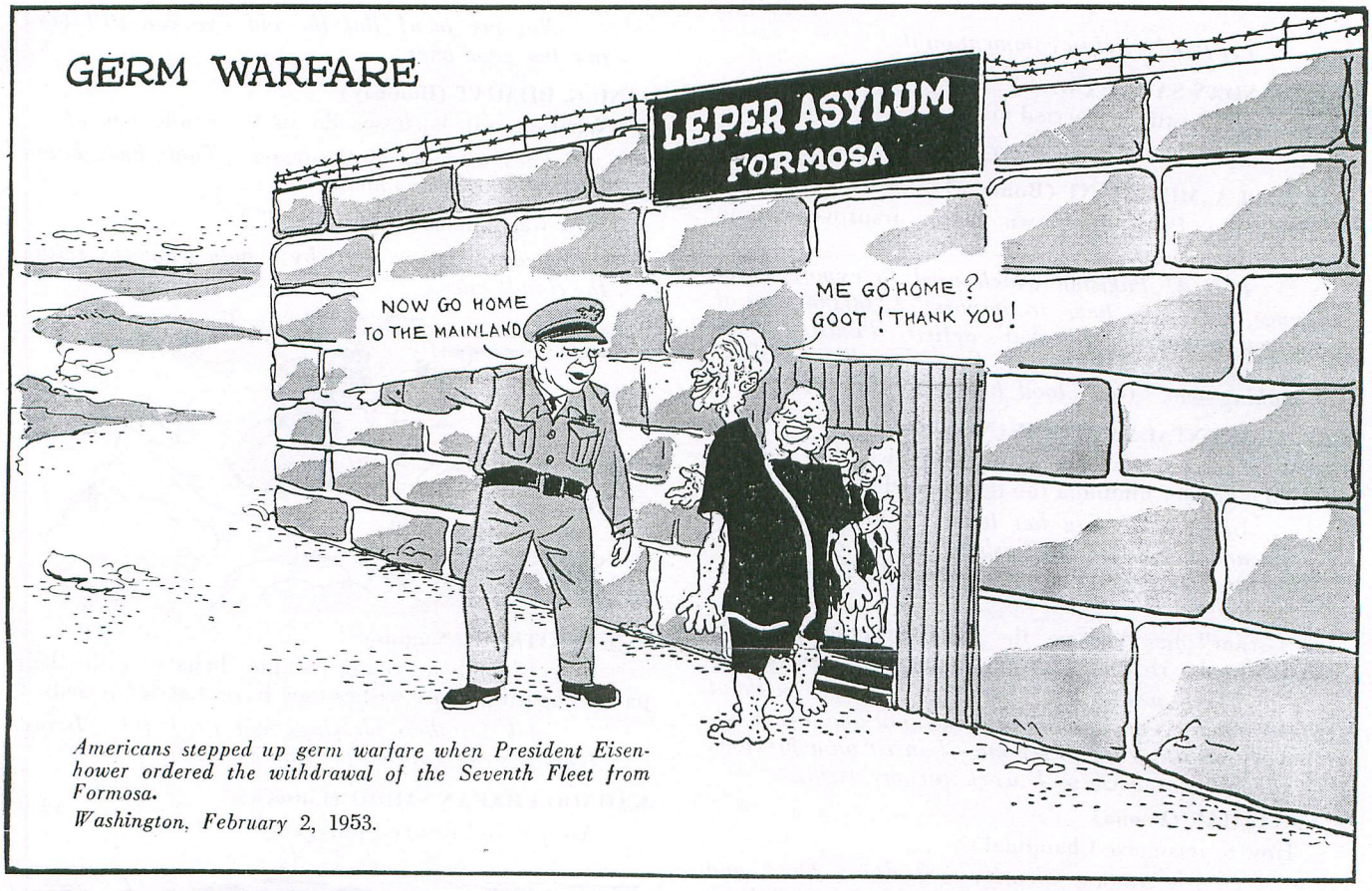
If Rajkumari Amrit Kaur is brought on television?

That will be the end of television.

I know a girl from South Kanara who wishes to become your maid. What is your opinion?

Send her to me! She comes from a province which is the kingdom of my in-laws.

Differentiate between M.P. and P. M.?



Americans stepped up germ warfare when President Eisenhower ordered the withdrawal of the Seventh Fleet from Formosa.

Washington, February 2, 1953.

Think of sheep and the shepherd and find a name for the Parliament.

Is S. K. Patil a timid Congressman?

He is scared of Nehru.

How would you prove that Morarji Desai doesn't take alcohol?

That is very difficult to prove seeing that Morarji's words smell of inebriation. Now that the Drunkometer has proved a failure, we must accept only Morarji's word that he doesn't take alcohol.

Isn't a Sindhi girl a poem of beauty?

I don't know which one you have in view but quite a few of them are just doggerel rhymes.

The other day, Kaka Gadgil our M. P. and ex-minister, was for the second time victim of a train robbery. In a statement he said: "Everything except my reputation has been taken away." Do you know what kind of reputation this old Congressman possessed?

The thieves knew that they could not raise any money on Gadgil's reputation and they left it behind to save their own.

Rafi Ahmed Kidwai recently said: "India is a democratic nation and if the majority of the people want cow slaughter to be banned, it should be banned." How come?

Rafi lives on chicken and mutton!

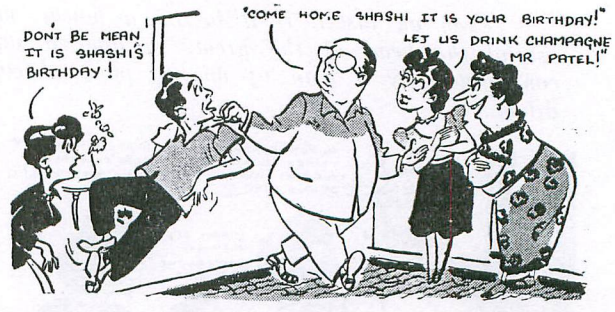
Pandit Nehru is very much worried over Khan Abdul Ghaffar Khan's life, now a Pakistani national, but he allowed Gandhiji's disciple Potti Sriramulu to die a slow death. Can you understand the logic of this man?

Oh yes! Sriramulu was a Hindu and belonged to the oppressed majority.

MISS LACHMI ADVANI (Bombay)

Do you know that your two sons staying at Santa Cruz are great loafers?

That is not news to me! We search all Anglo-Indian homes around to bring them home for their birthdays.



BANSI LAL TEJASVI (Srinagar)

"Fiza men gunjti hai phir sadayen Somnath ki; Kisi Ghazni sey keh dey koyi Ghaznavi paida karay" —These lines were published in the Aligarh Muslim University Journal after the re-installation of the image of Lord Shiva in Somnath. Any comment?

Let Pandit Nehru comment on it.

BRAJ NANDAN SAHAY (Arrah)

How to identify a married man?

Look at his eyes—they are like a wet glass.

ASGERALI A. MERCHANT (Bombay)

Has not Pakistan shown better improvement in five years than India?

Indeed! Pakistan which used to export wheat once, will now have to import 12,00,000 tons of wheat to make up this year's deficit. Pakistan seems to have succeeded in the Five-Year Plan without making one. Our blood brothers, after all!

MRS. SHAKUNTALA KAPOOR (Nawalgarh)

What is your advice to a young girl who has recently married a greater filmindia fan than herself?

She should sign her letters to the editor herself and not allow the husband to ask questions in her name. I know your Banke Bihari's handwriting too well.

"Girnar" has become the mecca for intellectuals. Should one be rich in addition to meet you there?

There would have been no "Girnar" without the readers of "filmindia" and no one needs an ivory visiting card to see me. I insist on a previous appointment because I work for my living.

S. V. NATHAN (Poona)

How to recognize Chandulal?

If you cannot identify a walking black and white object then use a photo filter. It shows white and black.

What are Karanjia and Karaka doing?

They are busy establishing a new reputation for the Parsi community.

How does Miss Gchar look on the race course?

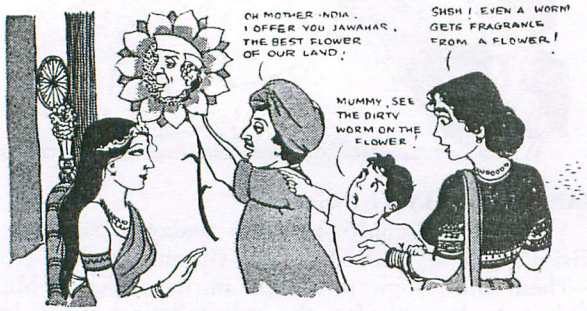
Like a foot ball on a playground!

RAVINDRANATH RELE (Bombay)

How did Morarji Desai get this eminent position in the Congress?

कीटोऽपि सुमनः संगादारोहति सतां शिरः।
अश्मापि याति देवत्वं महद्भिः सुप्रतिष्ठितः॥

"Even an insect, if it be on a flower, may ascend the head of the great, so does a stone consecrated by a man of mighty power become divine."


OH MOTHER INDIA, I OFFER YOU JAWAHAR, THE BEST FLOWER OF OUR LAND!
SHSH! EVEN A WORM GETS FRAGRANCE FROM A FLOWER!
MUMMY, SEE THE DIRTY WORM ON THE FLOWER!

M. M. PANDIT (Poona)

Are you good at figures?

Not my own! But the old eye can still take in a few good ones.

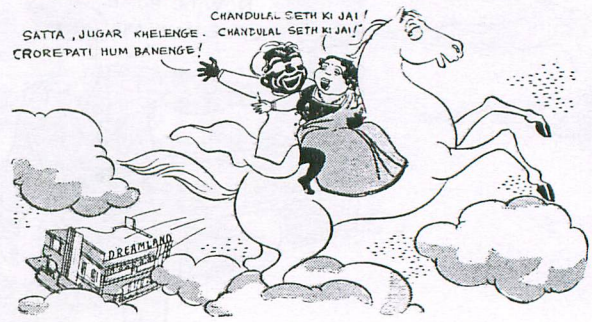
MANU G. BHAGAT (Bombay)

What do air hostesses do in their idle hours?

They work as air hostesses. Their busy hours begin after working hours.

Why was it named "Dreamland"?

Because it was built by a man who was riding the clouds once.



S. N. KHOTKAR (Nagpur)

How should a young couple behave with their parents against whose wishes they have married recently?

Ask for their blessings and work for a living. Blessings can wait but the living cannot.

KAHNOO CHARAN SAHOO (Cuttack)

Are you in favour of polygamy?

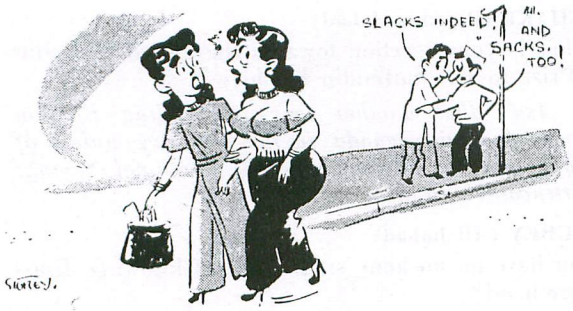
Like the circus seal, she could easily balance that basket on her nose. But Nirupa Roy is anxious to prove that there is a tableland on the top too in "Do Bigha Zamin", a social theme produced and directed by Bimal Roy.

Polygamy is more honest and hygienic than indiscriminate womanizing.

MISS LACHMI ADVANI (Bombay)

Do you advise me to wear slacks?

That is to be figured out from your figure.



VIDYA SAGAR (Bolarum-Dn.)

If Hyderabad is divided, a great revolution will take place. Do you agree with me?

No! The present Hyderabad with the Razakars and their arms intact is a great danger to our country in case we clash with Pakistan. A divided Hyderabad will disperse the Razakars and eliminate that danger.

R. SHANKARAN (Madras)

Are you a member of any welfare organization?

I am a life member of the Baburao Patel Welfare Unit.

Why is God so unjust as to keep India always a poor country while giving all the wealth to Americans?

God helps them who help themselves.

MANU N. TOPRANI (Bombay)

What do you admire most in a Jew?

His wisdom which begins with self and ends with self.

Are you afraid of death?

For years I have been wanting to rest and sleep. Do you think I'll be scared when this chance comes?

MISS DORIS M. DEANE (Kanpur)

Is Nehru loved by Communists also?

Won't they need a Prime Minister? Nehru is a professional President and Prime Minister.

Why my heart melts every time I think of you?

How does it freeze again?

Are you shifting from Bombay?

No! Why don't you oblige?

T. K. KESWANI (Bombay)

Have you ever kissed the feet of a saintly woman?

I have not met a saintly woman yet and I am 49 already.

Has Bombay become any richer by the Sindhis?

It has become colourful and competitive. Sindhis lend an edge to enterprise.

B. A. DWARKANATH (Madras)

I cannot understand the Five-Year Plan. Can you kindly explain?

No one understands it—not even those who prepared it. Then why bother?

K. PONNUSWAMY (Poona)

In the Presidentship of Mr. Eisenhower, can we expect to get more aid from America?

Only on terms of a mortgage!

Indians read American magazines. Likewise do Americans read Indian magazines?

They read "filmindia"—the only Indian magazine with international circulation.

R. P. SANGHAVI (Bombay)

Is a pretty secretary a source of inspiration?

I am a journalist, not a poet.

M. K. DHAR (Kanpur)

Kalpana Kartik is in my dreams . . .?

But she is in Dev Anand's arms!

MEHANDI HUSSEIN (Nausori, Fiji)

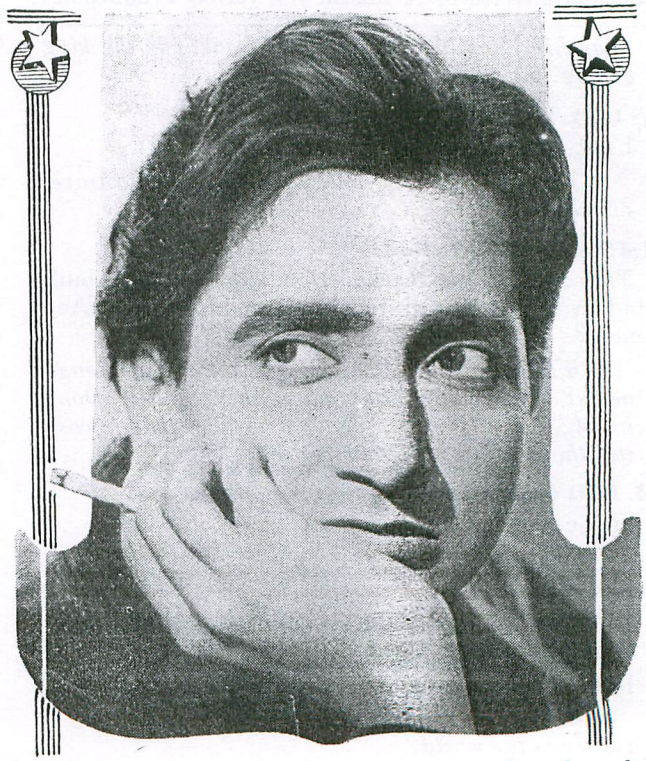
Nearly all the girls in Fiji are becoming crazy about you. What must we do?

Nearly all? Report again when all become mad. We shall then change the name of the island.

SHYAM J. NICHANI (Madras)

Are you the king of journalists?

A working journalist can never be a king.



Men have to think seriously and often wonder when the story is about food and drink. Bharat Bushan is in that mood in "Dana Panee", a social theme produced and directed by V. M. Vyas for Sunrise Pictures.

If with two eyes, she can keep a million hearts constantly fluttering with excitement, what would Nimmi have done with six inches more in height? Even the thought stabs the heart. Anyway, watch this great little girl in "Ham dard", one more love's sympathetic tale produced by Asha Biswas and directed by S. Bhagat for Variety Productions.

Kingship is a sinecure. Devdas Gandhi is the king among journalists.

MISS LILY THAPAR (New Delhi)

I say, why not?

The distance—900 miles—is too much to travel merely for a sigh!

KRISHNA CHANDRA (Burla)

They say that the Hirakud Dam which is being built by Indian engineers will not last even 15 years. Any comment?

Who are these "they"? Are they super engineers? How many dams have they built? Don't indulge in silly gossip about a project that is costing the country crores of rupees.

K. M. RAO (Calcutta)

Sher-e-Kashmir means?

The tiger that is preying upon Kashmir.

Is war a business?

Very serious business seeing that profits have to be painted with blood !

Is the Muslim religion a threat to India?

Not the religion! But Muslim politics are a danger to the world.

MISS NEELA CARIAPPA (Mercara)

Which actress do you think has the three 'B's'—beauty, brain and breeding?

Not one with all the three.

J. B. GOVIND (Bombay)

Why are some babies born dead?

When the sin of the parents travels to the womb, the little one considers discretion to be the better part of valour.

M. A. THAKKAR (Ahmedabad)

What is your reaction towards the award of Stalin Peace Prize to Dr. Saifuddin Kitchlew?

Isn't that another way of sending Russian money for propaganda in this country unless of course the old doctor buys our National Savings Certificates with the money?

R. B. DUBEY (Allahabad)

You have an uncanny sixth sense of knowing disaster before hand?

Poverty opens an eye in the mind. If the poor didn't know where to find the next meal, the earth would soon be a very thinly populated planet.

SAILEN BASU (New Delhi)

Does Nehru smoke?

Yes, Black and White cigarettes and not Char Minar.

A. R. RAJAN (Bombay)

Has Morarji ever been chased?

He was stoned once while addressing an election meeting. A very popular man!

SURENDRA CONTRACTOR (Ahmedabad)

Tell me something about your cartoonist Mary Storey?

Storey's only story is a blue-eyed husband.

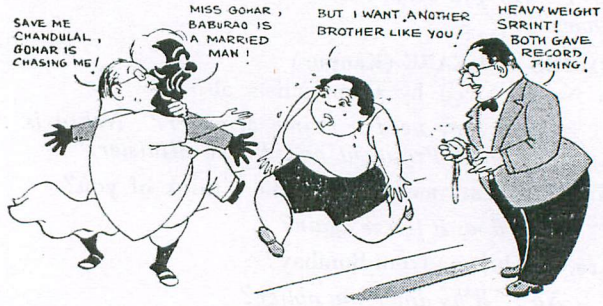
V. R. NARGUNDKAR (Nasik)

When does Maulana open his mouth?

To eat Indian food.

What will you do if chased by Miss Gohar?

I'll run to Chandulal. Her chase ends there.


SAVE ME CHANDULAL, GOHAR IS CHASING ME!
MISS GOHAR, BABURAO IS A MARRIED MAN!
BUT I WANT ANOTHER BROTHER LIKE YOU!
HEAVY WEIGHT SRRINT! BOTH GAVE RECORD TIMING!

A. M. AIYANNA (Mercara)

Was not Kalidas greater than Shakespeare?

No! Kalidas wrote lyrical nonsense for a king. Shakespeare wrote practical sense for the people.

Is an air hostess delightful?

Sometimes! But it is a special personal charm and not a common professional attribute.

MISS PREM LATA (Fatehgarh)

What is left out of the Five-Year Plan?

Realism !

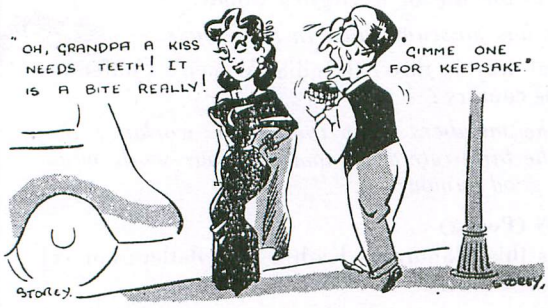
If I add a feather in your cap?

Not unless I meet you and approve.

HIRALAL (Lucknow)

How can an old man win a virgin's smile?

He can remove his set of false teeth and ask for a kiss. That will make even an old widow smile.



V. R. SHAMA IYENGAR (Mysore)

If iron safes begin to talk?

Tombs don't talk, whether they hide man or money!

B. JAGANNADHA RAO (Nellore)

I cannot digest any food without "filmindia". What is the reason?

I can't get food without "filmindia". Aren't you in a better position?

H. S. VENKATA RAO (Mysore)

What dividends did Nehru get from the Kashmir episode?

Dividends be damned ! He has got debentures which will neither earn interest nor bring the capital back.

S. V. RAMANAYYA (Visakhapatnam)

How many speeches do you expect from the Prime Minister in 1953?

He will complete his annual thousand. Below that point begins the drought and above it the deluge.

What are foot prints?

Arrogant relics of a man that has passed.

What surprises Pandit Nehru?

Famine inspite of his 5-Year Plan and criticism in spite of his sincerity.

What do you think of a capitalist with a Gandhi cap?

He looks a Roman in Rome !

How are traitors treated in Russia?

They get a single bullet-feed.

When was music born?

When man heard nature's sounds with a friendly ear and discovered divine symphony in them.

P. M. R. NAIR (Bombay)

The "American Reporter" says that 99% of Americans are religious minded !

Quite possible but does it say what religion? There are religions that convert, exploit and enslave others.

NAGENDRA D. RAJPURKAR (Bombay)

Is Sohrab Modi in debts?

Yes, but he has discharged his debt to the nation by producing a beautiful picture. See "Jhansi-ki-Rani" and pay your debt now.

K. ARAVINDAKSHAN (Kandla Port)

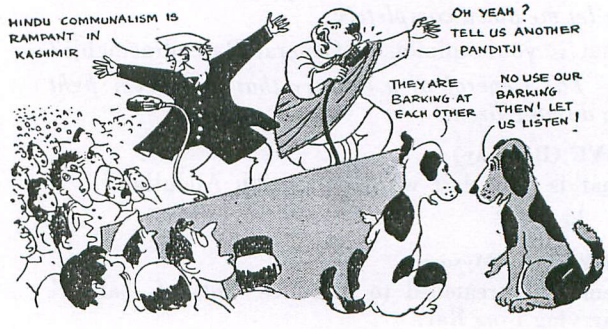
What is Delhi with its pants down?

Ask D. F. Karaka! He likes cities that way.

J. G. SAMBRANI (Dharwar)

Why the hell do dogs bark at each other?

They follow our politicians.

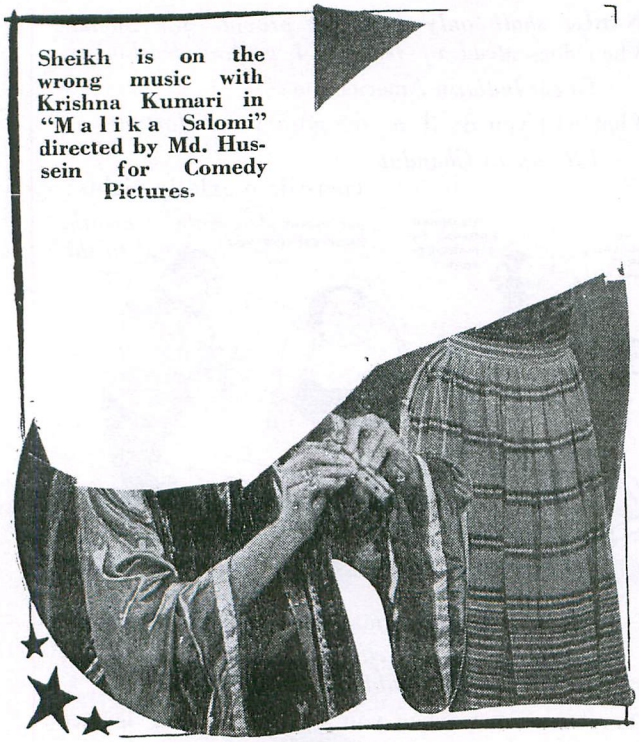

HINDU COMMUNALISM IS RAMPANT IN KASHMIR
OH YEAH ? TELL US ANOTHER PANDITJI
THEY ARE BARKING AT EACH OTHER
NO USE OUR BARKING THEN! LET US LISTEN!

RAVI C. GUPTA (New Delhi)

I lose temper quickly. Kindly suggest some remedy?

Take a few pills of Staphisagaria 30, every two

Sheikh is on the wrong music with Krishna Kumari in "Malika Salomi" directed by Md. Hussein for Comedy Pictures.



hours whenever provoked. That is a homeopathic sedative for high-strung nerves.

I am afraid you will have to swallow your own words in the event of the Five Year Plan proving a success?

I shall do so most willingly but I shall never be so fortunate as to see my country happy and prosperous.

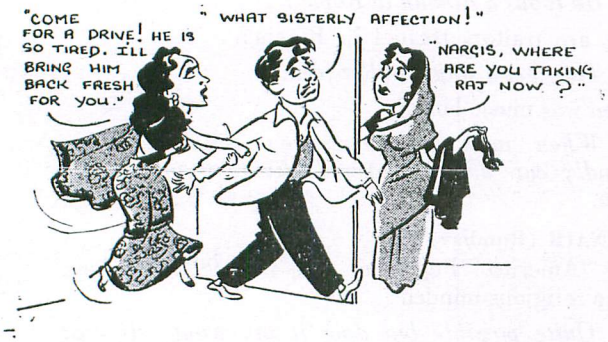
What is it that you don't know about girls?

Their names !

K. D. HINGORANI (Bombay)

What makes Nargis stick like a leech to another woman's husband?

Art and sisterly affection for the other woman.


"COME FOR A DRIVE! HE IS SO TIRED. I'LL BRING HIM BACK FRESH FOR YOU."
"WHAT SISTERLY AFFECTION!"
"NARGIS, WHERE ARE YOU TAKING RAT NOW ?"

What is this emotional and mental incompatibility which the Hollywood blondes and brunettes so often complain of?

That is the growth of thorns in bed after the honeymoon flowers have faded. Most of the Hollywood marriages are merely sex-tasting experiments.

Does Morarji know that your "filmindia" is democracy's most powerful voice in India?

But he often accuses me of being violent in my writings. He wants me to write Christmas carols.

Why does Chandulal Shah look so icy and unemotional?

Ebony has neither blushes nor shades.

Is this world your kind of world?

Yes! It is a bit slow in appreciation but it has not let me down completely.

What is your opinion of General Rajendrasinghji?

The General of a country that will never fight is a dumb citizen.

C. J. DAVE (Bombay)

What is your last word on Sheikh Abdullah?

Beware!

K. SRINIVASAN (Mysore)

Premnath threatened to produce "lots of babies" after marrying Bina Rai?

He has begun the process. Seems to be a man of his word.

In your cartoon "Ram Rajya At Last", Dr. Rajendra Prasad is seen washing the feet of Sanskrit pandits with Ganges water. Does that not mean that he is a staunch Hindu? What is your objection?

The feet of the Brahmins have left behind foot prints of blood and tyranny on the sands of time.

Is Krishna Kapoor noisy?

A good wife's noise is a sob and wail within four walls. It hasn't even the range of a neighbour's radio.

Suppose monkeys start wearing white caps?

Monkeys never ape donkeys.

What is the use of a virgin's womb?

It has museum value in these days.

In what way is this All India Women's Conference useful to the country?

The members keep their men working, they keep the birth-rate down and keep our senile ministers in good humour.

JIMI VAJAN (Poona)

Who is this Manorama Kathju who flatters our celluloid heroes so much?

That is a journalist in a sari who badly needs attention.

BALBIR BAHADUR (Meerut)

What is a bachelor in a maiden's room?

A Hamletian problem of 'to-be-or-not-to-be'!

Where is Chiang Kai Shek hiding nowadays?

He is in Formosa, China's mortgaged island. He will join Mao Tse Tung after the Chinese debt to America is finally repudiated. Of course, there will be a short pantomime of a nursery war to vindicate moral values but neither Mao nor Chiang will be hurt.

If we withdraw our Army from Kashmir, what will happen?

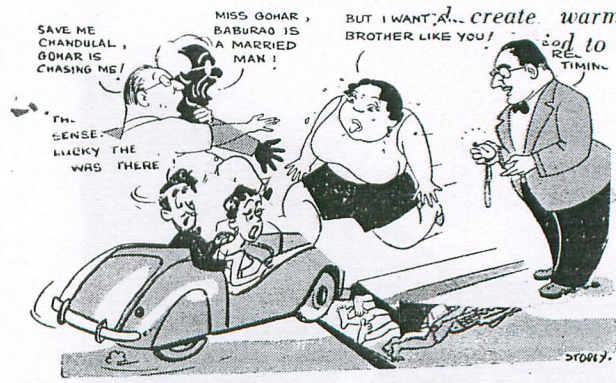
We shall only have to provide for Sheikh instead of feeding 4 million Kashmiris.

When does Nehru eat Indian in America too?

What will you do if *a temporary misfortune in*

I'll run to Chandu

epers do on chilly nights?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BUT I WANT A... CREATE WARMTH. BROTHER LIKE YOU!
...OD TO THE ...RE TIMIN...
...TH... SENSE... LUCKY THE WAS THERE
STORY.

If Pakistan is for Muslims, what is Hindustan for?

Hindustan is also for Muslims. Like bridegrooms they enjoy double hospitality.

Are you serious when you ... at India is free now ?

Free to starve as free people! Father called it fasting.

DEBENDRA NATH MOHANTI (Cuttack)

In the 1942 Congress movement I was arrested for anti-government work and was detained for 2½ years. After my release I became the Private Secretary of Shri H. K. Mahtab, the first Congress Chief Minister of Orissa in independent India. At present I am on the editorial staff of a pro-Congress daily newspaper "Prajatantra", started by Shri Mahtab. But now I hate the present Congress policy and do not put on khaddar and have not enrolled my name as a Congress member. Can I be called a traitor?

You will be called one if you persevere in telling the truth about the Congress, but that doesn't make you one.

G. C. AGARWAL (Ajmer)

What can we expect from Sheikh Abdullah?

Only insults!

When do you ignore beauty?

May the heavens fall upon me if I ever commit this unpardonable sin. Beauty is all the virtue I worship.

Baburao! What an insipid name?

What about Patel? There is "police action" in that.

MRS. SAVITRI DEVI (New Delhi)

Why does Chandulal Shah look like a negative film in all photographs?

Because the positive print has no official recognition.

Why don't we find any reader from Russia asking you questions?

They are not allowed to ask questions. Asking questions is democracy.

M. ANNAMALAI (Papanasam)

Who is Mr. J. C. Jain?

That is the fastest Marwari creeper Dalmia planted in the Times of India!

How is Raj's studio at Chembur progressing?

I don't like a studio built with the bricks removed from a home.

What are all these Rotary clubs meant for?

Community lunches where they eat bad food, talk nonsense and stare at each other.

The cobra evidently needs beauty for its worship. Nirupa Roy meets the demand in "Nag Panchami", a mythological story directed by Raman Desai and produced by Vinod Desai.

WAZIR CHAND CHOPRA (New Delhi)

What must a husband do if his wife threatens every now and then to commit suicide?

Give her a chance once. This is a country of free enterprise.

H. M. KASKAR (Cape Town, S. Africa)

If Pandit Nehru grows a beard?

His words won't hurt so much.

K. G. MATHUR (New Delhi)

Easiest way of winning a girl's heart is . . .?

Work hard, build up a good bank balance and then propose marriage.

Do any Hindus worship Allah?

I do. And all intelligent Hindus do.

Nehru's promises are like?

Dew drops! They increase the thirst.

Has Miss Gohar ever been kissed?

No! Gohar is an old Nimmi.

WILFRED DODWELL (Singapore)

Who is the greatest friend of India?

The honest and hard-working citizen who does not look up to the government to solve his problems.

Is your name popular amongst the ministers?

Very! I am the one man they remember vigorously when in their blues.

What did Attlee think after he saw the miserable condition of India as it is today?

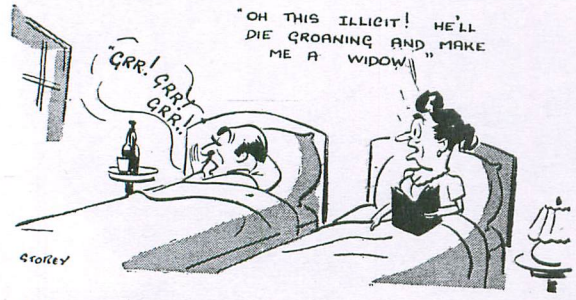
He said we had made a wonderful progress. He didn't add: "Towards greater misery." Attlee is a politician.

I love a Sindhi girl. How can I tell that to her father. I am a Protestant?

Convince the girl first !

How is the night life in Bombay?

Illicit liquor has made the life of housewives miserable.



M. R. K. NAIDU (Madras)

What is the happiness one gets without pain?

Blessings of God!

VILAS V. SHIRHATTIKAR (Dharwar)

What is your sincere opinion about the linguistic provinces?

They will lead to independent linguistic kingdoms and Communism will have to be imported to cement them together.

C. N. VENUGOPAL (Bombay)

Any comment on "the victorious leader of the victorious party" having an honorary lady secretary?

Morarji is lucky. I have to pay for my secretary.

S. D. SHUKLA (Kanpur)

The way our ministers are marrying one after another, it appears that they have a romantic life. What about Shri Nehru?

He doesn't like to marry.

I envy your fortune!

Short-sighted! What about the fortitude that brought the fortune?

Can you tell me the feelings of a spinster in moonlight?

Moonlight doesn't hurt but imagination does.

J. N. BHATTACHARJEE (Bombay)

Are you bankrupt after "Girnar"?

That is only half the story! I have lost what few friends I had. That completes my misfortune.

O. P. DUBEY (Patiala)

Are Nargis and Raj really inseparable?

For the present !

V. G. BABOO (Malacca, Malaya)

Why is it that Indians are needed nowhere as experts?

Other countries are not anxious to increase their population.

DR. G. ARJAN (New Delhi)

Don't you and your wife ever have a difference of opinion?

Pandit Nehru is the only bone of contention between us.

MANGHAN R. VASWANI (Bombay)

Are you diabetic?

No one in the world has fed me with sweet words yet !

DHARAM CHAND GUPTA (Ladwa)

Will the Congress survive under Nehru?

Yes, but not after Nehru !

R. L. NAKRA (Jullundur)

Nehru says: "I want not only people to march in step but I want their hearts to beat in unison and their heads to work together." What does he mean?

That is his description of Durgabai's marriage with Deshmukh. It doesn't apply to us.

RAJ A. CHHUGANI (Sangli)

What has Prohibition taught Bombayites?

The scientific art of distillation! We have more chemists in Bombay than Dr. Bhatnagar needs for the whole of India.

Why is Munshi not making any noise now?

Because Govind Vallabh Pant, the Chief Minister of Uttar Pradesh, is old and deaf.

GURSHANI HARNAM B. (Baroda)

How much did you get by way of dowry?

M.A. L.T. That is more than I deserved.

MISS GULI (New Delhi)

Name Nehru's hardest hitting and hardest to swallow act of political expediency?

Creating a flag below a flag in Kashmir.

MRS. DAYAVATI BHATIA (Lavanpur)

If love is everlasting bliss, then why do so many marriages end in divorce and separation every day in the West?

In the West love is a rouge in the courting period. It disappears in bed.

R. N. SHIVPURI (Saharanpur)

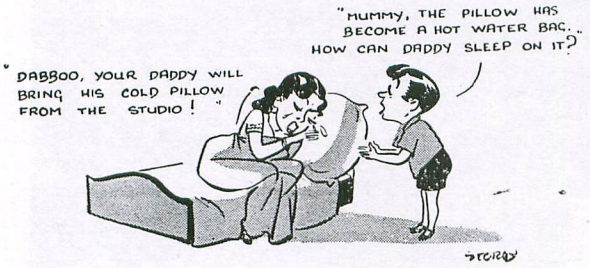
If Prime Minister Nehru takes a vow of silence?

The Five-Year Plan will have a better chance.

HEMASIRI FERNANDO (Dehiwala)

Why only Nargis took part in the recent house-warming ceremony of Raj Kapoor's new business office in his Chembur studio. What about Mrs. Raj Kapoor?

Mrs. Raj Kapoor was warming the pillow with hot tears at home.


"MUMMY, THE PILLOW HAS BECOME A HOT WATER BAG. HOW CAN DADDY SLEEP ON IT?"
"DABBOO, YOUR DADDY WILL BRING HIS COLD PILLOW FROM THE STUDIO!"

B. L. KHETARPAL (Simla)

Why am I so much afraid of Kuldip Kaur?

You are not th[illegible] me too!

KUMARI R[illegible]

Wh[illegible]

[illegible] *et to*

ir

M. VI[illegible]

[illegible] om

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ve

How do you [illegible] your secretaries?

By the eye! Then I proceed to train them and when they are ready to be really useful they want to get married and give a stranger all the benefit of my training.

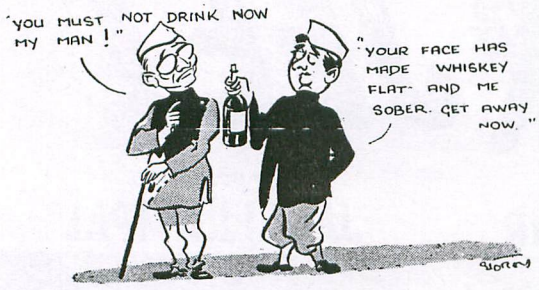
Dr. Wanchoo is a funny name in India. Isn't it?

Yes, and he was given a ticklish job too!

RAJ A. CHHUGANI (Sangli)

What happens when Morarji sees a drunkard?

Morarji gives him a lecture and spoils his drink.



BAL KRISHAN (Simla)

Never heard much about Feroze Gandhi?

I think our Prime Minister's son-in-law has got that name.

When do the Gujaratis abuse?

When the share market fluctuates.

I am always short of money, Baburao?

You have got good company. Baburao Patel is also short of money.

Latest hobby of Kamini Kaushal?

Shekhar!

One often hears about the mothers and grandmothers of our leading screen ladies but seldom is a mention made about their fathers and grandfathers. Why?

Stardom is a profession, not a confession.

Kindly tell me which is the best cinema house in Bombay?

The Liberty Cinema in Bombay.

Are husbands of film actresses proud of their wives?

Isn't a man proud of his profession?

P. PARAMESWAR (Bombay)

To what extent will this Five-Year Plan be successful?

The best part of the Five-Year Plan is that it will survive the five years allotted to it.

P. S. RAMASWAMY (Madras)

Can Begum Para come to Madras as a cricket coach to coach our youngsters?

The youngsters will become oldsters in a day.

DERRICK BAILEY (Meerut)

What is Morarji's ambition?

A jump from Chief Minister to Prime Minister—nothing in between!

M. S. VISVANATHAN (Poona)

What does your mirror tell you?

That age and worry bring wrinkles on a face and make a smile look like a frown.

T. V. KAMALAKER RAO (Mangalore)

As Mangalore can be reached by air now is there any chance of your coming down here?

I am actually planning a two-day holiday in Mangalore during May when my mother-in-law comes home on a vacation.

J. M. KARANJAWALLA (Ahmedabad)

When intoxicated, an Englishman wants to eat, an American to make a speech, a Russian to be affectionate and an Indian?

An Indian wants to burn Gandhi caps.

ANAND SURYAVANSHI (Bombay)

What does a death of a wife mean to a man in his old age?

Bombay: CHIRAWAWALLA & CO., Bombay. *Delhi, U.P.*: SCREEN EXCHANGE LTD., Delhi.
East Punjab: KHANNA FILM EXCHANGE, Jullundur. *Rajputana*: PRAKASH FILM EXCHANGE, Jodhpur.
C.I.: ORIENT FILM DISTRIBUTORS, Indore. *Overseas*: INTERNATIONAL FILM DISTRIBUTORS, Bombay 11.

For remaining territories apply: **FILM CRAFT.** 221, FAMOUS CINE BUILDING, HAINES ROAD, BOMBAY 11.

It is the death of a habit. Habits are tumours that leave behind bleeding wounds.

RASIKLAL P. SHAH (Ahmedabad)

Can you not suggest a way for Korean peace?

The Atom Bomb alone can bring peace in Korea—its label doesn't matter.

K. SUBRAYAN (Madras)

Why should we pray?

Don't ! Don't forget Him though!

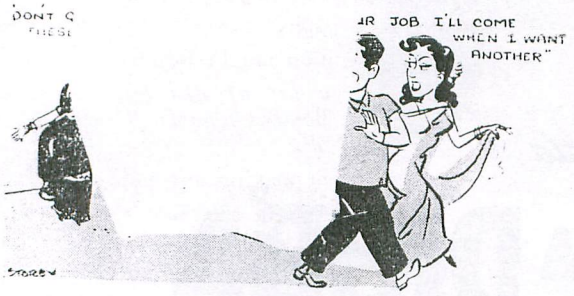
What pleasure does Morarji get by chasing competitions out of Bombay?

In plain words Morarji is a mad man to lose easy revenue. That man seems to hate the Bombay State the way he is systematically ruining it.

KANTIVADAN DESAI (Bombay)

Does Raj K- ...ve in birth control?

I d ...ut three in the show-room c



A. ZACHARIAH (Trivandrum)

How did 1953 begin?

With our Purse wedded to our Plan!

What is Nehru's Press conference?

A gramophone performance.

What will you do if by circumstances you become a millionaire?

I am a millionaire. I have a million readers. Birla cannot claim that. Can he?

HARIRAM G. JUGAT (Bombay)

What company do you prefer: a group of men or a group of women?

Women every time! I am like Morarji in this respect.

K. A. K. AYYANGAR (Madras)

Are Americans hospitable?

Yes, if you are not a Communist and if you play ball with them.

Is T. T. Krishnamachari an ascetic?

Ask me another!

Do you know Madrasis are tall talkers?

Madrasis talk tall in a humble and cultured tone but you must hear the Punjabis.

If the walls of a brothel would talk?

It would be a stinking tale of flesh roasting on the glowing embers of lust.

G. V. BHARATA RAJARAO (Madanapalle)

Define Arms Act?

A relic of British imperialism.

Health, they say, is the basis of wealth. How about your constant ill health?

Proverbs don't ap ...se.

...very month
...teresting or
...r's Mail".

...opy of "Grey Dust", ... a copy; 3rd Prize: Rs. 90|- and ... 4th Prize: Rs. 70|- and a copy; 5th Prize: Rs. 50|- and a copy; 6th Prize: Rs. 30|- and a copy; 7th Prize: Rs. 20|- and a copy and 20 Consolation Prizes of one copy of "Grey Dust" each.

A reader can ask as many questions as he likes. Questions should be neatly written or typed if possible. Unless the letters are signed they won't be considered.

In awarding Prizes the Editor's decision shall be final and absolutely binding and no correspondence will be entertained.

The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by money order while the copies of "Grey Dust" will be sent by registered post.

PRIZE WINNERS FOR MARCH

1st Prize to Maharaj Krishan (New Delhi); 2nd Prize to Balbir Bahadur (Meerut); 3rd Prize to D. D. Khanna (Ghaziabad); 4th Prize to B. Subba Rao (Bombay); 5th Prize to S. V. Ramanayya (Visakhapatnam); 6th Prize to T. S. Raghavan (Bombay); 7th Prize to H. S. Hanspal (Calcutta) and 20 consolation prizes to the following:—Miss Rohini Pitale (Bombay); Miss Prism (Jullundur); S. B. Gurpur (Sarawak, Borneo); Daya D. Khianra (Hong Kong); Hasmukhray Narotamdas (Omdurman, Sudan); Khin Maung Lay (Maymyo, Burma); Ghan Shyam (Kyaukse, Burma); Jagjit Singh (Tavua, Fiji); Rajesh N. Saxena (Meerut); N. N. Kohli (New Delhi); Miss Chandra Ajwani (New Delhi); Bansi Lal Tejasvi (Srinagar); Ravindranath Rele (Bombay); Mehandi Hussein (Nausori, Fiji); V. R. Nargundkar (Nasik); Hiralal (Lucknow); Debendra Nath Mohanti (Cuttack); Hemasiri Fernando (Dehiwala); P. S. Ramaswamy (Madras) and Kantivadan Desai (Bombay). Money orders and copies are being sent to all the prize winners.

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making any noise

"RAIL KA DIBBA"

AN ALL INDIA PICTURES PRODUCTION

PRODUCED AND DIRECTED. . . **P.N.ARORA**

Starring **MADHUBALA, SHAMMI KAPOOR, SAJJAN, YASMIN, AMAR, JAYANT, MANJU, CUCKOO, RAM AWTAR, KATHANA & OM PRAKASH.**

Music: Ghulam Mohamed

Songs: Shakeel

Director of Cinematography: V. Avadhut

Story & Scenario: K. M. Multani

Dialogue: Rajinder Singh Bedi, Pandit Madhur

Art: G. Wategaonkar

Editing: Moosa Mansoor

Controller of Production: Khan Atta Ullah Khan

Distributors:

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Sindh, Baluchistan	:	,, PAKISTAN FILMS, Karachi.

ALL INDIA PICTURES,

CADELL ROAD, BOMBAY 28.

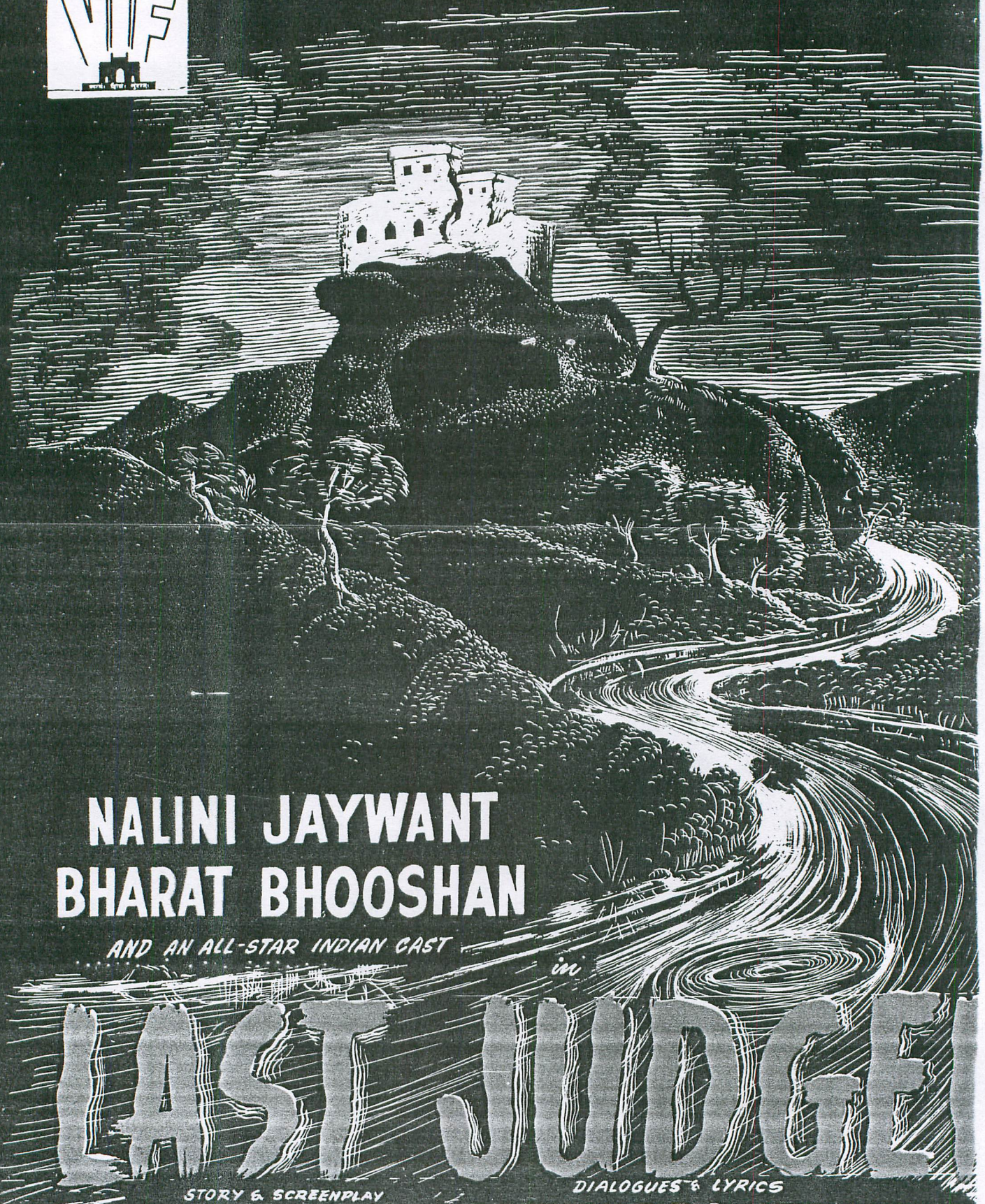
FANNY FERGUSSON—

That is not only a new name but also a beautiful face. And Fanny is French. That makes the whole affair intriguing. But Producer Kishore Sahu had an important role for a foreigner in his Gevacolor picture "Mayurpankh", and the sensitive artist that Sahu is, he chose a French girl, all French and yet quite coy.

Fanny has had her dramatic training in Europe and is now learning Hindustani eighteen hours a day. Her youth and beauty will certainly add one more colour to the rainbow of romance which Kishore Sahu is producing with Sumitra and himself in the lead.

VIF

Indians and French combine their artistic



NALINI JAYWANT

BHARAT BHOOSHAN

AND AN ALL-STAR INDIAN CAST

in

LAST JUDGE

STORY & SCREENPLAY JWALAMUKHI

DIALOGUES & LYRICS SATYENDRA ATHAIYA

dp syndicate

Jai-ma ARTS

D.D.NEROY

For Territorial Rights:- NORONHA LIMITED

and technical skill in a co-venture
PATHE OVERSEAS
MENT
PRODUCED BY
VIREN DESAI
DIRECTED BY
HENRI DECOIN
MUSIC
ROSHAN
IN GEVACOLOR
HINDI, ENGLISH & FRENCH
LOTUS HOUSE
33,A MARINE LINES BOMBAY
56, BENTINCK STREET,
CALCUTTA
AIRWAYS BUILDING
9, MOUNT ROAD, MADRAS

GEETA BALI & GURU DUTT —

When the director plays the hero in a picture, he becomes more aggressive in romance with no one behind the camera to pull him up. But then romance becomes more realistic with a director-hero and heroines cannot complain. Geeta Bali is looking suspiciously at Guru Dutt who is trying to hold a woman by the hand, probably leaving the heart alone, in "Baaz", a story of sea love, produced by Miss Hari Darshan and directed by Guru Dutt for H. G. Films.

WOMAN'S WORLD

Four Ancestral heirlooms
for the modern EVE !

Ideas galore to redesign the old, into "a cynosure of neighbouring eyes!"

OUR REVIEW

Tall-talking Keskar Must See "Mashuqa"!

An Immoral And Unhealthy Picture!

Before anything is said about "Mashuqa", it must be remembered that its story writer M. G. Dave is one of the worst afflictions of the film industry. They say he is a story writer but we say he is only a paper-stainer. His stories have reduced to myth the notion that cinema is an artistic medium of expression and entertainment. On the contrary he has now convinced us that cinema can sometimes be a nasty instrument for committing outrages.

Dave's latest victim is a new producing unit called Chitrakar and his expensive outrage is named "Mashuqa". But all the money and labour seems destined to go up in smoke only because of Dave. We deeply sympathise with the innocent producers, if at all they can be called innocent.

"Mashuqa" is a stupid and spineless picture primarily because of its story. The story hasn't even the slightest stain of intelligence and to add insult to injury Shanti Kumar has directed the picture. With Suraiya in the cast the mess becomes perfectly unholy.

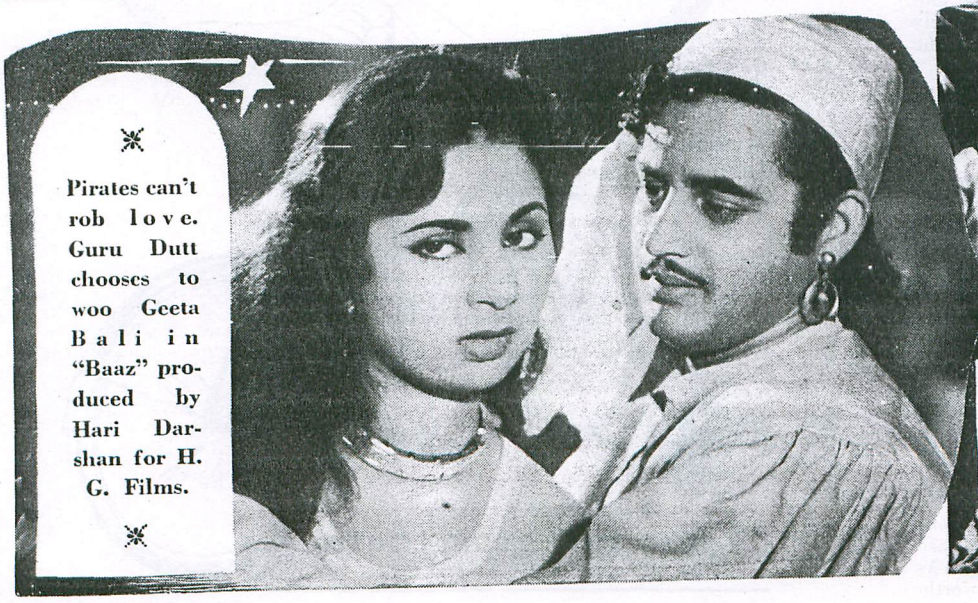
GOAT CURE

Dave's diabolism is about a young man called Shyam who is suffering from tuberculosis, simply because that is the only disease filmwriters consider to be a disease. But Shyam does not know it nor does anybody else except Shyam's mother and the family doctor who looks like a 'hakim'. Shyam's mother expresses concern not so much over the fact that her son is suffering from a dangerous disease as over the possibility that her son's ensuing marriage might be broken up the moment the fact of her son's illness is known. She asks the doctor to keep his lips sealed till Shyam's marriage with Jyoti, an educated girl, is over. Some mother who is so keen on her consumptive son going to work in bed! The 'hakim'-like doctor also agrees to this nefarious plan.

But to upset the plans of these two broad-minded persons, Shyam manages to overhear their conversation and unwilling to ruin the life of an innocent girl runs away from the house in his car accompanied by his chauffeur. This car of course meets with an accident near a village sending Shyam to the cosy hut of a middle-aged woman and her young daughter Bansi. And once the film hero comes in contact with a young girl all old diseases disappear and a new one called love attacks the man. Shyam's young hostess Bansi gives him some herbs and some milk extracted from the udders of a goat called 'Sanam' which, believe it or not, cures Shyam of his illness at least temporarily. We wonder why doesn't M. G. Dave find another goat to cure himself of his stupidity. After Dave's goat has made the hero normal, Shyam occupies his time in making love to Bansi who readily plays all Shyam's tunes. This symphony ends up with a song in her womb but before Shyam knows about it he is carried back to the city by his mother and Jyoti's brother Janardan.

Now Shyam's mother enacts the usual blackmail scene in which she threatens to die unless Shyam marries Jyoti. After the usual tug within and without, Shyam consents to the marriage but on the wedding night condemns his wife to a cold and lonely bed. Jyoti sheds her tears at this but resigns herself to her fate. After sometime Shyam's mother begins grousing over Jyoti's barrenness and advises her son to remarry. Jyoti, of course, cannot reveal her helplessness in not growing a plant without receiving its seed. She comes out with a story that she had an operation performed in Poland which had permanently sterilized her. The picture does not make it clear till the end

It is a choice between a woman and a falcon and the falcon proves less dangerous than Geeta Bali in "Baaz", a sea yarn produced by Hari Darshan and directed by Guru Dutt.



Pirates can't rob love. Guru Dutt chooses to woo Geeta Bali in "Baaz" produced by Hari Darshan for H. G. Films.

Not Henry VIII, but K. N. Singh, excited by lust and power, in "Baaz", a sea yarn, directed by Guru Dutt.

whether this was just a story to hide Shyam's sins or a fact. But in spite of a lot of noise by his mother Shyam refuses to marry a second time.

In the village of the anti-tubercular goat, Bansi with her love enwombed starts in search of Shyam with her mother. But when she learns of Shyam's marriage her heart breaks and she decides to deliver Shyam's goods in a small hovel. Being a scion of poverty this apparent bastard travels to an orphanage and from there, with the help of Dave's pet trick of coincidence, he is shifted to Shyam's home where he is adopted by the childless Shyam and Jyoti. The moment Bansi is able to move out of her maternity bed, she begins to clamour for her child and finally reaches Shyam's house. After explaining his helplessness Shyam tells her that he still loves her and that she should leave her child with its father. He assures her that he would try to smuggle her also into his home as a governess. The plan works out and Bansi walks into the house to rock her own child in the cradle. Bansi gets a quarter in that house and thus Shyam manages to get two beds to enjoy in Morarji's moral and monogamous Bombay.

IN UNHOLY WEDLOCK

One day the child cries too loud and finding herself unable to check her motherly instinct Bansi lets the child suck its meal from her mammoth mammary glands. The moment this is discovered by Jyoti and Shyam's mother. Bansi gets marching orders. However, when Shyam intervenes in the matter she is allowed to stay and everything becomes all right. Life flows peacefully in this house for some time till the child grows into an ugly young boy. When one day this ugly boy hears of the scandal prevalent in the city regarding the relations between his father and his governess he kicks up a row and asks his father either to terminate Bansi's services or admit that he is her paramour.

Shyam does some mild protesting and collapses into a sick bed while the ugly boy manages to push Bansi out of the house even though he loses his balance a couple of times in doing so. Now Shyam confesses from his sick bed that he and Bansi were bound together by a private wedlock, which obviously had no social or legal sanction behind it. At the confession everybody rushes to Bansi and requests her to return to save Shyam's life. After the usual tears and refusals she comes back to Shyam and he soon gets out of the bed. Jyoti gives up all her claims on her husband saying that she would devote her life to the service of orphans. To all obvious purposes, Shyam and Bansi happily continue their unsolemnised married life with a grown-up bastard.

We don't think any comment is necessary on this filthy story except that it shows things which are positively immoral and unhealthy. It also proves that our censors are one-eyed creatures who see pictures with their good eye winking. As an entertainment also the picture is worthless. It is too dull, too boring and too stupid. The sets are the usual ugly collection of odd assortments. Photography is misinformed and misplanned. It succeeds in conveying neither day nor night and what it shows looks a strange cross between day and night which is neither morning nor evening. Recording is also defective. Music is poor except perhaps one lullaby while the dialogue is trite. Direction is hopeless.

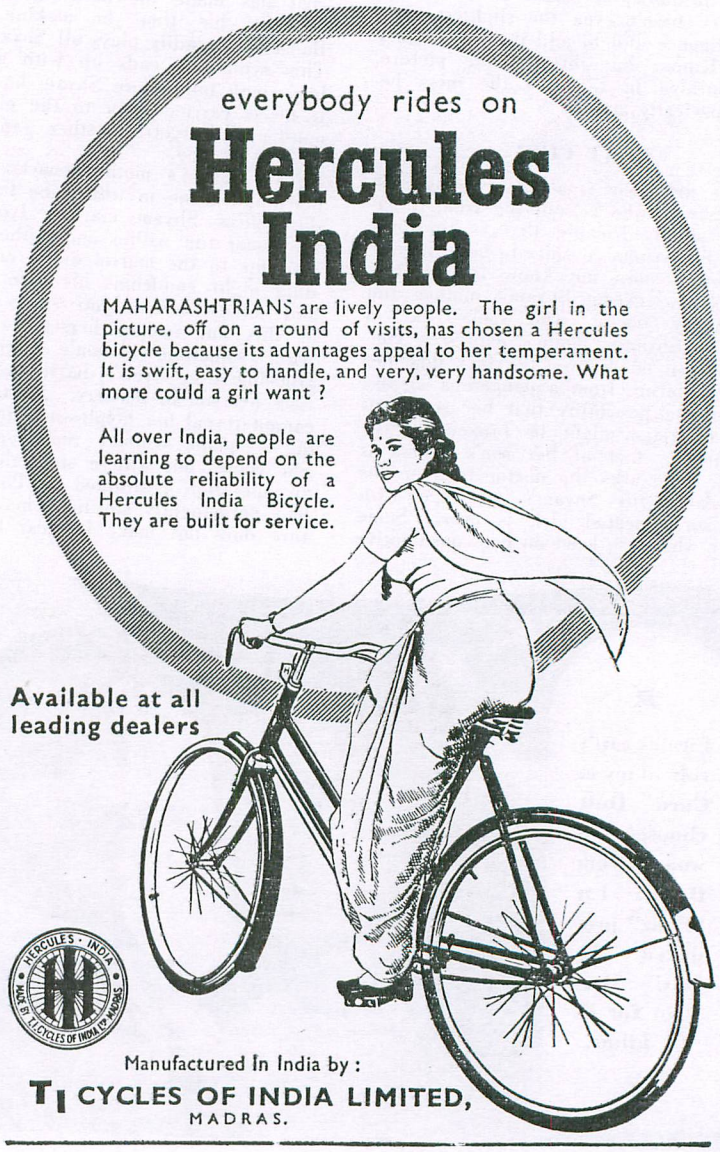
From the players Mukesh as Shyam looks a T.B. patient all right in the beginning but later when he gets well nobody believes it because he still looks sick and sickly both. Suraiya as Bansi does not need any new comments on the kind of performance she gives. From the rest Durga Khote and Agha tire us with their old tricks while Kuldip plays a sympathetic role without much success.

In short, Chitrakar's "Mashuqa" is not a picture. It is a stink. We wonder how the proprietors of Opera House tolerated its stench.

"MASHUQA"

Producers:	**Chitrakar Ltd.**
Language:	**Hindustani**
Story:	**M. G. Dave**
Lyrics:	**Shailendra & Qamar Jalalabadi**
Music:	**Roshan**
Cast:	**Suraiya, Mukesh, Durga Khote, Agha, Kuldip Kaur & Amirbai etc.**
Released At:	**Royal Opera House, Bombay**
Date of Release:	**30th January 1953.**

Directed By:
SHANTI KUMAR


everybody rides on
Hercules India
MAHARASHTRIANS are lively people. The girl in the picture, off on a round of visits, has chosen a Hercules bicycle because its advantages appeal to her temperament. It is swift, easy to handle, and very, very handsome. What more could a girl want ?
All over India, people are learning to depend on the absolute reliability of a Hercules India Bicycle. They are built for service.
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MADRAS.

OUR REVIEW

"Jhansi-Ki-Rani" Becomes A Memorable Milestone !

Modi Brothers Blaze A Glorious Trail !

There is nothing perfect in this man-made world. Even in a thing, which is obviously the most beautiful, a thousand defects can be found by a critic. But a carping criticism of the beautiful does not contribute to the progress of humanity in its self-chosen adventure of creating as much beauty on earth as is humanly possible. Man-made beauty therefore deserves a sympathetic evaluation, more so when the effort has the complexion of pioneering and the environment is none-too-helpful or sympathetic.

Producer Sohrab Modi's "Jhansi-Ki-Rani" in Technicolor is a great pioneering enterprise which, because of its beauty and magnificence, easily becomes a memorable milestone in the struggling history of motion picture making in India.

As this historical saga of patriotism and chivalry gradually unfolds itself on the screen in a riot of colour and costumes, we almost live in the times of the noble Queen of Jhansi and share all the sighs and smiles of this patriotic queen who died for the freedom of her country and in doing so made death look like a ceremony of immortality.

"Jhansi-ki-Rani" is our first picture in Technicolor. It is an enterprise that would have broken the back of people lesser than the two Modi Brothers, Keki and Sohrab, both stout-hearted pioneers who risked their all to give their country a picture of which every true son of the soil can justifiably be proud. What have these two brothers not done to make "Jhansi-ki-Rani" a more colourful page from history than history itself could have provided! If Hercules, the son of Zeus, achieved immortal fame for his twelve great labours, the Modi Brothers have done nothing less considering the tragic background of the Indian film industry at the moment. There is almost everything for the eye, for the ear and for the heart in this unforgettable picture and because of Technicolor one wakes up for the first time to the boundless colour and beauty that is inherent in our land and its culture.

Mr. Keki Modi—this is not his last enterprise. You will hear more.

"Jhansi-ki-Rani" succeeds in creating the right type of national pride in the free citizens of India and for this we salute the intrepid Modi Brothers. May they live a hundred years and with their pioneering zeal bring greater glory to our country !

TRUE TO HISTORY !

The story of the noble Queen of Jhansi is a classic of history. It is written in the martyred blood of a 23-year young and brave daughter of India. The producers have followed the main historical events quite faithfully but one may disagree with them in the psychological treatment of the story in certain parts. For instance, the childhood of the Queen is portrayed a shade too frivolously and punctuated with a dialogue too snappy and precocious to provide the right type of background for the solemn and chivalrous role which the heroine of the story was destined to play in later sequences. This touch of frivolity is carried to a ridiculous point in the wedding scene of Laxmibai, with the result that the Hindu wedding loses its traditional sanctity and solemnity and looks more like a doll's marriage in a nursery room.

As a child Laxmibai, known as Manubai then, was certainly smart, intelligent and high-spirited. But was she frivolous? A girl who was destined to attain immortality would certainly display some latent respect for her wedding if not merely because of her inherent respect for the solemn ritual of marriage at least because of her bringing up in a cultured Brahmin family.

The bit-too-frivolous shade in which Laxmibai's childhood sequences are portrayed deprive the grown-up character of a lot of sympathy thus upsetting the emotional balance and inherent pathos of the tragic climax. Indeed, a bad slip because of which the picture loses its homage of tears.

There are several little mistakes but this is not the time to count and recount them. We willingly permit ourselves to be overwhelmed with the pioneering aspect of the picture which ought to make the most ruthless critic gentle and generous in his assessment of the picture.

MAGNIFICENT PRODUCTION

The picture is magnificent in its production values. Though Art director Rusi Banker has taken the liberty of combining two schools of architecture, contrary to actual historical requirements, he has nevertheless succeeded in achieving a glorious blend of beauty and spectacle. The costumes are as correct as they should be and are at once beautiful and impressive in colour and detail. Colour photography is the distinctive feature of the picture. With the exception of a few underexposed shots the colour registration is attractively accurate. Good old Eduljee has also done a good job as a recordist and we appreciate the producer's faith in a competent Indian technician.

Sohrab and Mehtab—they deserve our salute.

The music is very poor. Though the picture has only seven songs, every one of them is bad. The background music is poor and unimaginative. The lyrics are pretty poor composition and lack both thought and phonetics.

Sohrab Modi's direction is excellent if we forget for a moment some of the frivolous childhood sequences. The dance in the Gwalior sequences could have been cut down a bit to save some boredom. Bar this, the picture maintains a fast tempo due to clever and careful cutting.

SOHRAB AND MEHTAB

Sohrab Modi lives his role as the Rajguru and towers head and shoulders above every one else. He has a fine character role to play and Sohrab portrays it with a deep and intelligent understanding of the social and cultural demands of the times. And for once he is least stagy thus making his performance a masterpiece of histrionic art.

The most pleasant surprise of the picture, however, is Mehtab. No one expected this grey-haired veteran to play a 23-year old youthful heroine and get away with it. But that is precisely what she has done and one must say with flying colours if Mehtab's numerous handicaps are taken into consideration. It was very heartening to see this old mother radiating youth and charm as a queenly bride,

holding court and talking politics, losing her child and husband with stoic resignation and riding and fighting in the battle fields like a young woman. To those who know gentle Mehtab, with her friendly drawing room smile and feminine grace, her performance as a fiery and youthful queen must remain a pleasant revelation. Not that there are no defects in her performance but who worries about them in this glorious colourful picture when the over-all effect is so startlingly beautiful and heart-warming? We doubt whether another artiste would have done better than Mehtab.

From the rest Mubarak, Ullhas, Kamlakant and Sapru have done their bits very well, though they don't have much to do.

In short, "Jhansi-ki-Rani" is a picture not only worth seeing by all but also worth being proud of as an excellent product of our free country. It is at once a tribute and a dedication of two enterprising brothers to their country and its glorious culture and let us hope our people will prize it with the spirit in which it is offered.

JHANSI-KI-RANI

Producers :	**Minerva Movietone**
Language :	**Hindustani**
Story :	**Pt. S. R. Dubey**
Dialogue :	**Baqui and Lucknavi**
Lyrics :	**Pt. Radheyshyam**
Music :	**Vasant Desai**
Costumes :	**Kanu Desai**
Art Director :	**Rusi Banker**
Photography :	**Ernest Halier**
Audiography :	**M. Eduljee**
Cast :	**Mehtab, Sohrab Modi, Mubarak, Ullhas, Ramsingh, Sapru etc.**
Released At :	**New Empire, Bombay**
Date of Release :	**24th January 1953.**

Directed By :
SOHRAB MODI

OUR REVIEW

"Anarkali", Poor Stuff But Popular Entertainment !

Nandlal Murders Anarkali Once Again !

Those who expected Filmistan's "Anarkali" to be a warm, tender and pathetic little love tale like the original legend itself do not know that noise-loving Gujarati called Nandlal Jaswantlal who was entrusted with the direction of this picture. Nandlal was born, presumably, with a lot of noise and since that day he seems to have cherished noise as one of his mother's special gifts to him. Generally this trait of his would have been all very fine and filial, but the trouble started when Nandlal took up films as his form of expression and began to unleash his unenviable acquisition on the unwary cinemagoer. And now Nandlal has become an instrument of noise and his celluloid creations noise itself. Only those who did not know this could expect "Anarkali", under Nandlal's direction to become a tender tale of love and emotion. We, however, found it just what we had expected it to be; a noisy, lengthy, crude, static and clumsy claptrap devoid of all emotionalism and fine drama.

"Anarkali" is one of those rare, tragic and throbbing love legends which have always delighted the readers and inspired not a few creative artists. Any intelligent director would have approached this subject with love, feeling and respect not only to give an artistic creation but also to crown his career with a screen masterpiece. But for Nandlal it was just another assignment and he has made just another picture out of it loaded with cheap and sickening melodrama and intensely boring banality. This noise-lover completely manages to miss all the delicate emotional strains of the theme and only succeeds in giving us a deafening design with an unexciting doll as Anarkali, buried an hour too late, and a Salim who looks like a chef from a second rate hotel.

Normally one expects to see this classic love tale from the love-at-first-sight stage but Nandlal opens the picture with Anarkali singing a song to Salim in an 'indoor' garden. As the song comes to an end the roving Akbar walks into the garden attracted by the melodious voice and curious to see the singer. A Moghul is nothing if not curious and their harems were but a small evidence of their royal curiosities. Hearing his father's foot-steps Salim runs away, leaving Anarkali to face the Emperor. Akbar praises Anarkali's voice and asks her to sing more which she refuses saying that she sang only for her lover. At this Akbar says that her lover is a coward to have run away at his approach and that he would never come back to her. Anarkali thinks otherwise and to prove to Akbar that her lover is not an ordinary cur squeezes out of her throat a musical whine which travels across the space to Salim who is measuring the fields furiously. Finding the song irresistible, Salim returns but hides behind a tree to avoid being seen by Akbar. Akbar sees Anarkali kissing an arm stuck out from a tree and names her "Anarkali" and goes away.

THE ARAB TOUCH

Having thus established Salim and Anarkali's immortal love for each other with two songs, Nandlal now sends Salim on a military campaign to Kabul. Salim rides out of town with a band of lifeless soldiers on lifeless horses, with Anarkali running alongside screaming for her lover. Anarkali, who had challenged the Emperor in the garden before, is soon kidnapped by Kabuli slave traffickers to be auctioned off. At the auction Salim buys her and takes her to his private battlefield in the tent. When Salim reveals himself we expect Anarkali to be pleasantly shocked but her actual expression indicates that she had seen a reptile. In the happy moments that follow they make a lot of love till, ofcourse, Anarkali falls asleep tired. The Moghul, ofcourse, needs a full harem to get tired.

Now Mansingh, Salim's maternal uncle and the commander of this military mission, searches for the fugitive Salim and finds him in the romantic field instead of in the battle field. Still hot with Anarkali's warm embraces, Salim refuses to shift. So Mansingh arrests him for disobedience and takes him to fight the enemies. Torn away from his beloved, Salim fights madly and gets severely wounded and thus returns to the capital of the Moghul Empire. Lying unconscious in the royal bed with his mother, Akbar and other bearded attendants, Salim refuses to open his eyes and bless the hakims attending on him. It is the usual life-and-death situation with every one praying. Now come the strains of a song over the air and Salim opens his eyes once but closes them again. Akbar immediately orders that the singer be brought in to administer more of this musical medicine to Salim. When the singer walks in she is found to be none other than Anarkali and remembering his old acquaintance with her, Akbar appeals to her to sing her best so that Salim may get the maximum benefit out of it and sit up in his bed.

Anarkali does what she is told but in the midst of the song she sees the bedridden royal lump and identifies him as her soldier-lover. That makes the song shrill and Salim starts rolling his eyes and moving and twitching his other visible muscles thus making everybody around very happy. Having done her duty Anarkali wants to go away but Akbar requests her to stay for celebrating the recovery of Salim. She consents, though unwillingly.

LOVE IN REVOLT

Soon begin the usual misunderstandings and Anarkali accuses Salim of deceit in not revealing his real identity to her. But they patch up their differences soon and Salim begins rope climbing and love making in secret. Now comes Gulnar, a court dancer, who also loves Salim. She creates jealous complications and finally pours a jar of wine into Anarkali's bath on the day of the celebrations.

Anarkali had some rare pores to absorb all the wine or had she swallowed half of her bath, for she arrives before the Emperor in a terribly tipsy condition. For some time Akbar thinks that the drunken song-cum-dance was a part of the show but when Anarkali rolls into Salim's lap and hiccuppingly expresses her love to him, Akbar immediately orders her arrest. Salim tries to protest and his mother pleads with Akbar to let the two marry but Akbar is not prepared to allow it. At this Salim goes away from home and collecting a militant crowd raises an armed revolt against Akbar. Akbar faces his son single-handed but Salim not having the heart to kill his own father, surrenders and quietly walks into the waiting prison.

Now comes the usual scene of mythical Moghul justice. Akbar sentences to death both Salim and Anarkali after a boring interlude of weighing the pros and the cons of justice and humanity in which Mubarak commits suicide as an actor. But no one is prepared to execute the sentence. We don't know whether the executioner thought more of Salim's bull-neck or of his own axe because he doesn't speak at all. Anyway he refuses to obey the Emperor and thus forces Akbar to try his luck with Salim's neck. Akbar, however, cannot do it and begs for God's forgiveness and soon orders the release of both Salim and Anarkali.

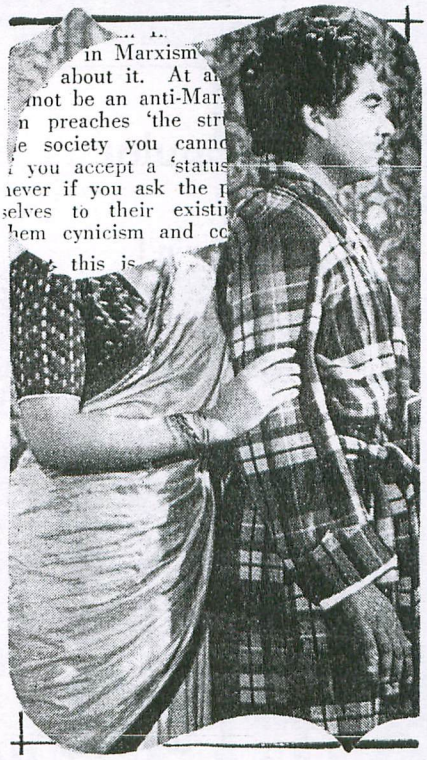
But Akbar didn't know Nandlal, nor did Salim. Nandlal had Anarkali already buried alive with a song on her lips at a far-away spot where Akbar's orders could not reach in time. Salim, however, rushes to the spot on horseback, panting and bleeding, only to find Anarkali's grave finally sealed up. He now whimpers loudly and begins to strike his head against the bricks in order to prove that when an empty head strikes a stone it makes a noise like wood.

NO SYMPATHY

Nandlal completely misses the theme and spirit of this legend. In this story one's sympathies must go to poor and innocent Anarkali who fell in love with Salim not knowing that he was the sole heir of the Emperor of the Moghul Empire and who for the 'crime' of having loved a royal heir was, as the legend goes, buried alive. Salim on the other hand, soon forgot Anarkali and fell in love again with Noorjehan, one of the most beautiful women of his time and married her, as some believe, after getting her husband killed. Whatever it may be the poignant fact of the legend remains that Anarkali innocently and devoutly loved one whom she believed to be a commoner like her and paid the price with her life. That the girl was treated cruelly by call it Fate or ruthless Imperial tradition, rouses everybody's pity and sympathy.

In the picture Anarkali's introduction ought to have been as breathtaking as her first sight must have been to Salim; her love development ought to have been refreshing, intimate and convincing; her conflict should have been well-defined, and pointedly dilemmatic and her end—her martyrdom—should have been silent and really tragic. But this role as created on the screen by Nandlal and as portrayed by Bina Rai becomes the usual smile-sigh-song sickness that puts on a sari in every second picture. Not knowing better, Nandlal gives her about a dozen songs to express her various moods and feelings and proceeds to shoot from different angles hundreds of her close-ups, quite a few of which are positively ugly and, incidentally, reveal how much Bina Rai must depend on good photography.

Apart from all this the picture makes quite a few odd points. For instance: that Anarkali who was forcibly carried away to Kabul by slave-traffickers from Akbar's rather lawful domain found it only too convenient to return from there close on Salim's heels; that Akbar was a cheap and rowdy gallerywalla who vociferously applauded every stupid song and dance with "Marhaba!" and "Afrin!"; that the maids who fanned the perspiring neck of the Moghul Emperor sometimes brought the fans down as a screen between his eyes and the court entertainers; that for wine the Moghuls had a potion which could inebriate the drinker even after it had been diluted with a pool of water; that Akbar, that connoisseur of fine arts, watched unsteady and tottering legs dance and heard hiccupping throats sing in his court and applauded with the shouts of "Marhaba!" and "Afrin!"; that but for that nasty Gulnar, Anarkali would have been saved from death; that Salim was such a dunce that he could not think of removing the bricks of a freshly erected tomb in order to save his sweetheart who could not possibly have died within a few minutes of her entombment in this land



When in love, girls become bolder than men. They push the man in the background and often face the music themselves. Vyjayanthimala seems to be protecting Kishore Kumar in "Miss Mala", a social story directed by Jayant Desai for Jayant Desai Productions.

of 'Yoga'. We know that the director has relied on legend rather than history for preparing this picture. We do not accuse him of invention. But we find him guilty of stupid and unimaginative invention. If one can gulp down all this and a little noise then he can like the picture immensely because it offers a lot to the eye.

THE STUPID BINA

Nandlal may be crude and inept where emotions are concerned but he is his usual artist where technical composition is concerned. His every frame is carefully composed. The camera is disciplined under him and the result of this obedience to a good technician is a visually pleasant and artistic picture, even though it is an emotional fiasco.

The production values fall only a little short of lavishness. Sets are quite good though neither very artistic nor very historic. Photography is beautiful at places and generally good with the exception of a few ugly close-ups. Recording is also not unsatisfactory. The music doesn't sound bad in the picture but it is sorely disappointing to those who expected C. Ramchandra to reconstruct the period through his music; and he didn't need any research for doing that. It is silly to imagine that Ramchandra's inane compositions could find favour with Akbar, whose court musician was Tansen. Lyrics conform to the usual pattern. Dialogue only shows that Ramesh Saigal knows a little Urdu.

Bina Rai as Anarkali fails to come anywhere near the image the spectator has in his mind of Anarkali. Her expressions are totally faulty and mostly indicate something quite different from what she is supposed to convey. When she tries to express innocence she looks impudent, when she expresses humility she looks benignant, when she wants to be plainly happy she looks abnormally tickled, when she wants to register silent grief she looks physically tortured and when she tries to convey an ecstatic shock she expresses disgust. That she does manage to look pretty most of the way is a different thing. But as far as the portrayal of the role goes she only succeeds in looking a college girl in a fancy dress. Pradeep Kumar as Salim in the initial scenes walks as though he were suffering from hydrocele and though later he improves his gait he still looks a dead goose. Kuldip Kaur as Gulnar as usual eats fire. Mubarak has played Akbar before, he plays it once more without any apparent inconvenience. Only under Nandlal he gesticulates more in two hours than Akbar must have done in his lifetime. S. L. Puri as Mansingh looks like an ill-tempered studio Pathan. The rest don't matter.

In fine, Filmistan's "Anarkali" is technically and visually an attractive picture. Emotionally, it is a sad experience. It may succeed as a popular entertainer but it is not a good film.

"ANARKALI"

Producers: **Filmistan Ltd.**
Language: **Hindustani**
Screenplay & Dialogue: **Ramesh Saigal**
Lyrics: **Rajinder Krishan, Shailendra, Hasrat Jaipuri & Sardar Jafri**
Music: **C. Ramchandra**
Photography: **Marshall Braganza**
Sound: **Kuldip Singh**
Cast: **Bina Rai, Pradeep Kumar, Mubarak, Kuldip Kaur, S. L. Puri & Sulochana etc.**
Released At: **Novelty, Bombay**
Date of Release: **9th January 1953.**

Directed By:
NANDLAL JASWANTLAL

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OUR REVIEW

"Akash" Is Worth A Visit!

An Indian Coincidence Of A Foreign Picture?

It is not castor oil! It is just temper that makes beautiful Naseem so cross in "Baghi" produced by Time Films.

Manmohan Films' "Akash" is another picture from that progressive phenomenon called K. A. Abbas. That Abbas does not live up to his pretentions and professions in his film stories we had mentioned while reviewing his 'Anhonee'. Now he has written and produced "Akash", a picture which could have been called quite good had it not had its progressive association with Abbas.

Because Abbas is an avowed progressive, his picture has to be judged for its purpose more than for anything else. And as far as we know a progressive is a person whose every word and deed must contribute to the final attainment by the have-nots of their rightful place in the world. The progressive is a champion of the poor. In India he is often one who believes in Marxism without knowing anything about it. At any rate a progressive cannot be an anti-Marxist and since Marxism preaches 'the struggle' for changing the society you cannot be a progressive if you accept a 'status quo' and certainly never if you ask the poor to resign themselves to their existing fate and teach them cynicism and complacency.

But this is precisely what Abbas does in "Akash". In his picture, whether or not he accepts the 'status quo', he undoubtedly teaches the have-not a cool, cynical resignation to his existing fate and very interestingly indeed even denies him the capitalistic 'free-enterprise'. The have-not of "Akash" is warned by Abbas not to gamble for riches in this capitalist world. He is also asked to continue his drudgery with a smile, though Abbas does not say where he is to get that smile from. Since a progressive does not belive that the poor can get their share of happiness with hard and honest labour under capitalist economy we wonder what future, then, Abbas visualises for the poor. May be he has the answer in his mind, but it is of no use there. The answer or at least a hint ought to have been in the picture. But the picture of course has only warning, depression, frustration and cynicism. In the last scene of "Akash" when the poor prodigal returns from his unsuccessful adventures, Abbas gives him a contented expression and pastes a smile on his face. Now this is a brazen contrivance because the poor hero's problems are still unsolved, his hopes are shattered and his dream has turned out to be a nightmare. And judged according to the tenets of Abbas' 'progressivism', this happy ending gives a totally different complexion to the picture. It makes "Akash" a reactionary picture. Reactionary, because the ending of "Akash" deludes, deceives and bemuses and we are left wondering whether that is progressivism. These reflections, however, are provoked when we test Abbas on the touch-stone of his own choice.

Shammi can be pulled nearer in more ways than one in "Baghi" directed by Anant Thakur.

Maids help mistresses to become killers. Naseem is getting ready for the fray in "Baghi", produced by Ayoob Khan.

If we were to give our frank opinion, we did not see so much of either purpose or progressivism as we saw foreign inspiration in the picture. If we say that we saw strong traces of 'A Place in the Sun' in "Akash", we are afraid Abbas may come out with a press statement claiming that he conceived his idea even before Theodore Dreiser was born. Now whether it is coincidental or not-so-coincidental the fact remains that "Akash" bears a close resemblance to 'A Place in the Sun'. 'A Place in the Sun' (adapted from Dreiser's "An American Tragedy") a story of the ambitions and frustrations of the American have-not. The American have-not is fed up with his misery, even though he doesn't talk about it, he wants a change for the better. He wants material happiness, luxury, romance, a place in the aristocracy i. e. the sun. But just as he begins to get a taste of the new life he meets trouble, gets involved in a murder and finally meets with tragedy. "Akash" is a story of the ambitions and frustrations of the Indian have-not. He is also fed up with his miserable life, he talks loudly about it, he wants a change for the better, he wants to taste all the beautiful things of life, he lets opportunity kick him into material happiness, luxury, romance and just as he is beginning to enjoy life he meets trouble, gets involved in a murder but finally manages to escape tragedy by a hair's breadth. In "A Place in the Sun" Dreiser had no say and even if he was not fully brought to the screen, the picture proved interesting with a complex but understandable central character. In "Akash" Abbas had all the say and yet the picture tripped him out of his own purposeful field. And in spite of the theme being interesting the picture remains sketchy with the central character not so understandable.

CHASING THE MIRAGE

The story of "Akash" concerns a young typist Anand, with a tendency to compose verses. He earns Rs. 90/- a month. Obviously he is a poor man but has an

alert mind that seeks comparisons with others better off than him. He supports his mother, his lone relative in the world, and lives in a dingy and congested room. One day a young girl Geeta moves into the next room along with her father. Anand and Geeta rather quickly strike a friendship and pretty quickly for both, the father of the girl dies in a car accident but not before he had thrust Geeta's hand into Anand's.

Persuaded by his mother, Anand marries Geeta and stretches his salary to feed one more. Anand asks his boss to raise his salary but is refused. In the wake of this disappointment he is soon cheered up by a money-order which he receives from the editor of the magazine, 'Akash', who had accepted his poems for publication. Having got this unexpected money, Anand gives vent to his suppressed desires, takes his wife around the city for a good time, hires a taxi (and we wonder whether the number of this taxi—BMT. 420—was suggestive), buys his wife a sari worth Rs. 60|- and returns home happy. But when they return home the rent collector is waiting there to spoil the taste of the day. Anand has no money to pay the arrears of rent and so the next day Geeta quietly returns the sari and pays off the rent.

Now the editor of "Akash" turns out to be a rich, pretty, unmarried and romantic girl. The girl, Asha, is very fond of Anand's poetry but when she looks at him she likes him more than his compositions and drags him into her rich and romantic life. Though Anand shows hesitation at being initiated into a new life he is not unwilling. And soon Anand becomes a regular piece of Asha's rich society. Through Asha he meets Sunder, an ugly ex-millionaire, who gives Anand his first drink. Anand enjoys his new life and Asha's company and manages to hide the fact that he is a married man. One day Asha proposes to take him to the hills of Mahabaleshwar. Anand accepts the invitation and quits his home while his mother and his wife are asleep and leaves behind a note which says that he is going away and that they should not look for him.

In the hills he finds his dream come true. He is in a world of romance, luxury and happiness. But just as he is about to dissolve himself completely in that atmosphere, comes reality in the shape of his sad wife to inform him that his mother was seriously ill. He soon admits Geeta to be his wife. This admission shatters his dream-world and Asha's father calls him a cheat and asks him to go away. Anand wants to commit suicide but Asha runs after him with an attache case full of money and jewellery and says that she still loves him and asks him to come away with her. But Anand pushes her back and goes back to his mother and wife. This would have been enough for Abbas' theme but apparently Abbas also wanted to lend the picture a murder-and-suspense thrill, probably because 'A Place in the Sun' also had a similar thrill. But while the murder of 'A Place in the Sun' was an inherent part of the story, in "Akash" it is a superficial attachment.

Shortly after Anand reaches home he is arrested on the charge of murdering Asha. He is found guilty and sent to jail for a long term. Now a friend of Anand starts some post-verdict investigations which ultimately prove that the ugly one-eyed ex-millionaire, Sunder, was the real murderer of Asha who was killed for the money in her attache case. This of course brings Anand out of the jail and back to his wife who is lying in a maternity hospital along with her new problem.

AND YET GOOD

If we forget all about Abbas' purpose and progressivism, "Akash" is a nice tale smoothly told. Only it looks neither original nor progressive. Considering that he devotes the first half of the story to some sort of social study and comments, it is rather disgraceful for Abbas to end his picture with the hero smiling and contented, when none of his problems, which made him regard his life miserable, is solved and when things are as bad for him as they were at the beginning. This is painting a false and unrealistic picture. The picture warns the poor against being tempted to run towards the 'Akash' (sky) of riches and tells them of the cruel world in which their lot is not likely to improve. So according to progressive Abbas, the poor should follow only one ideology—cynicism.

Forgetting Abbas' muddled thinking, "Akash" is a picture that sustains interest right to the end. It travels at a smooth pace and even convinces at places. Production values are average. Sets are good and fairly realistic. Photography is good and pleasant. Recording is poor. There is little of music in "Akash" and that little is not bad. Lyrics have better words but the thoughts are old. Dialogue is good but not so effective because Abbas makes his characters speak them at wrong moments. The picture is well directed, much better than Abbas directed "Anhonee".

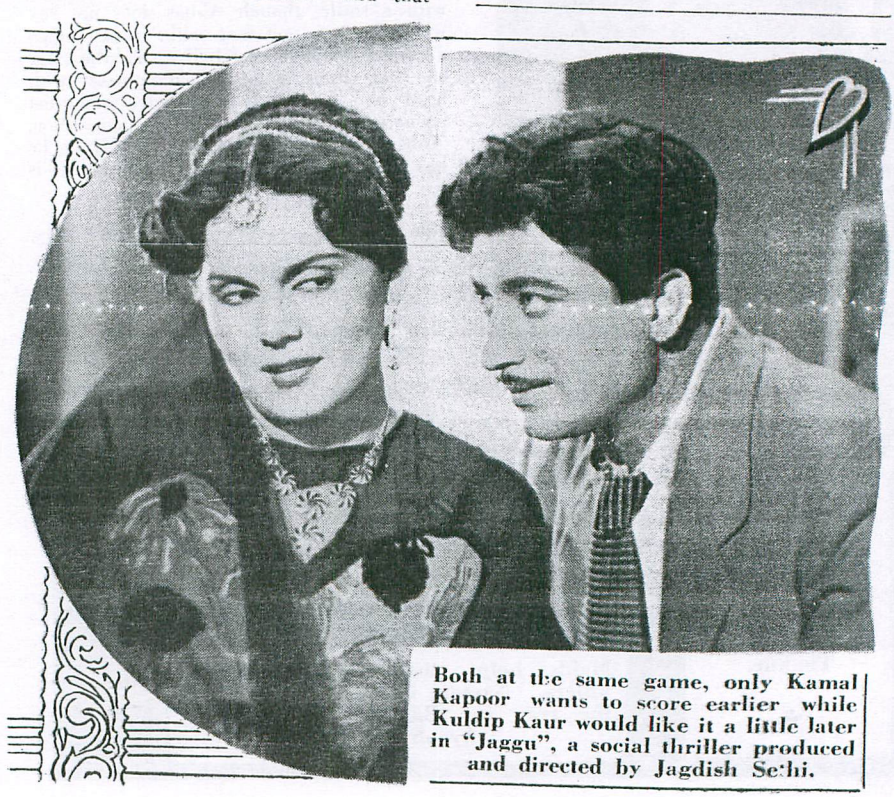
Nadira as Geeta plays a sympathetic role sympathetically and makes a good impression. Balraj Sahni as Anand does well on the whole with the exception of his few stereotyped hissing expressions of bitter sentiments. Shammi also, as Asha, fills the role well. Manmohan Krishna fails to look even an ex-millionaire. From the rest, Agha does his comedy pleasantly while Badri Prasad is effective in his bit.

Well, Manmohan Films' "Akash", though neither purposeful nor progressive, and in fact rather reactionary, is yet a compact and interesting picture on the whole.

"AKASH"

Producers:	**Manmohan Films**
Language:	**Hindustani**
Story & Dialogue:	**K. A. Abbas**
Lyrics:	**Prem Dhawan, Satyandra, Sabir & Majrooh Sultanpuri**
Music:	**Anil Biswas**
Photography:	**Ramchandra**
Sound:	**S. N. Dhuri & Patade**
Cast:	**Nadira, Balraj Sahni, Shammi, Agha, Badri Prasad etc.**
Released At:	**Krishna, Bombay**
Date of Release:	**6th February 1953.**

Directed By:
MANMOHAN SABIR



Both at the same game, only Kamal Kapoor wants to score earlier while Kuldip Kaur would like it a little later in "Jaggu", a social thriller produced and directed by Jagdish Sethi.

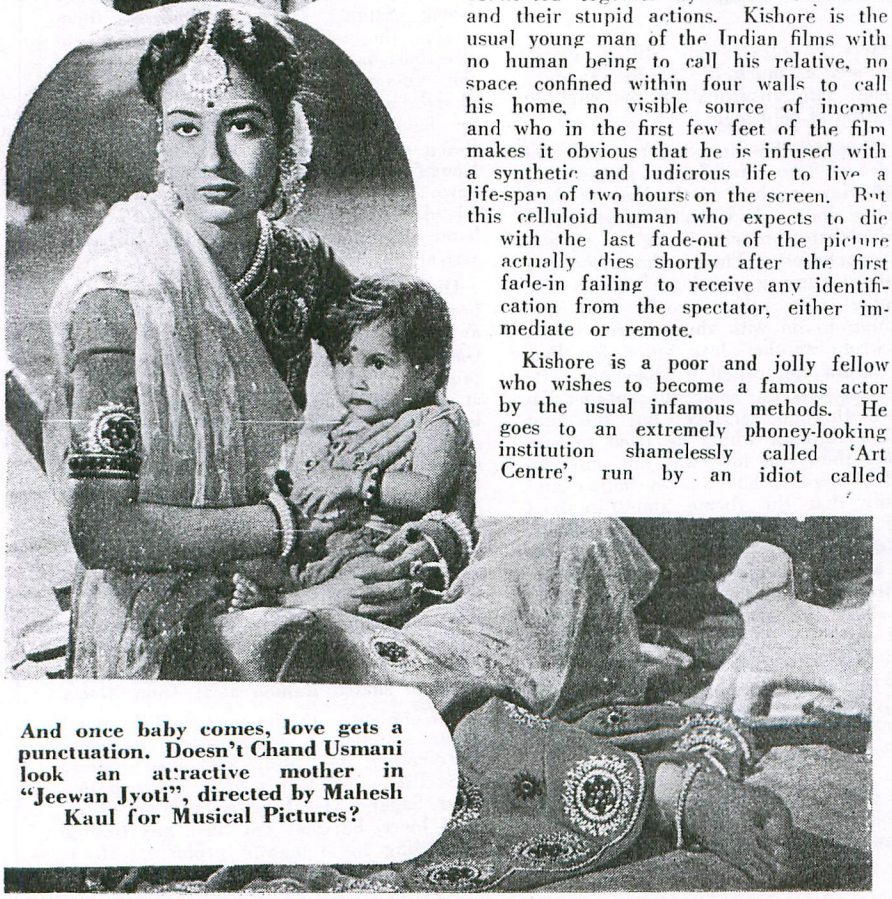
★ ★ ★

OUR REVIEW

"Chham Chhama Chham" Is Downright Rotten!

Santoshi's Double Bankruptcy!

New brides nurse love till they get the baby and love makes them suspicious as Chand Usmani is in "Jeewan Jyoti".



And once baby comes, love gets a punctuation. Doesn't Chand Usmani look an attractive mother in "Jeewan Jyoti", directed by Mahesh Kaul for Musical Pictures?

Santoshi's latest offering "Chham Chhama Chham" shows that Santoshi has become completely bankrupt as a film entertainer. Even in the kind of gay nonsense that he usually offers in his pictures he seems to have nothing new or fresh to offer to the public. "Chham Chhama Chham" is practically a rehash of Santoshi's old comedies with old songs, old dances, old story, old situations and of course old Rehana. And because the whole thing is sickeningly stale and familiar it cannot even be called a modest entertainer.

"Chham Chhama Chham" is sheer waste, waste of time and talent, of money and material which cannot be justified even on the ground that Santoshi has to feed himself and his family. Since the object of motion picture production is something more than providing the picture makers fuel for the fires at home, Santoshi should either innovate for his films or else he should retire. He cannot sell the same stuff over and over again.

Since every feature film must have a story, "Chham Chhama Chham" also gives an account of certain episodes lamely connected together by stunid characters and their stupid actions. Kishore is the usual young man of the Indian films with no human being to call his relative, no space confined within four walls to call his home, no visible source of income and who in the first few feet of the film makes it obvious that he is infused with a synthetic and ludicrous life to live a life-span of two hours on the screen. But this celluloid human who expects to die with the last fade-out of the picture actually dies shortly after the first fade-in failing to receive any identification from the spectator, either immediate or remote.

Kishore is a poor and jolly fellow who wishes to become a famous actor by the usual infamous methods. He goes to an extremely phoney-looking institution shamelessly called 'Art Centre', run by an idiot called Bhadkamkar who promises easy fame and success to everybody who has some easy money to lose. But since Kishore hasn't any money even to talk of, leave alone losing, he is unceremoniously pushed out of the ugly office of this 'Art Centre'. Not to be daunted, Kishore comes out on the road, picks up a young female juggler and after helping her entertain a crowd gets his share of the 'dole' and back he comes to knock again on the door of the Art Centre. Finding Kishore with the rupee in his pocket the idiot Bhadkamkar readily accepts him as his pupil and soon the two begin to execute some buffoonery. In the meantime another young girl, Rani, also comes to this Art Centre seeking a stage career.

WALKING BALLOON

Kishore immediately strikes a friendship with Rani and she goes back home having got Kishore's friendship but no job. This heavy balloon on two legs called Rani with a way and flashy hair-do, we are told, is a poor girl who lives with a poor aunt and uncle. Having lost her previous job with the jeweller she now strives to get another. One day reading an advertisement in a paper she goes for an interview to a theatre-owner along with her uncle. Having read the same advertisement Kishore also presents himself there accompanied by his idiotic tutor. The theatre-owner offers to select the better artiste of the two for his theatre. Rani and Kishore now engage in a singing and dancing contest but Kishore deliberately loses the contest thinking Rani to be more badly in need of a job. Rani gets the job and later when she learns of Kishore's 'sacrifice' she rewards him by falling in love with him. In order to complicate matters the theatre-owner also begins to covet Rani. He finds Kishore and his stupid tutor obstructions in his way and so after getting them beaten up he proceeds to Delhi along with his troupe and Rani.

Shortly after, Kishore and Bhadkamkar also reach Delhi and pitch up their dramatic tent there, they having opened a theatre of their own. Rani comes to know of Kishore's arrival and visits him there. The theatre-owner resents this and threatens her with dismissal. At this Rani leaves her theatre and comes to join Kishore's theatre but only to discover that her heart-throb has been kidnapped. Kishore, however, manages to free himself from the ruffians whom the rival theatre-owner had set after him and appears in time to sing a gay song with Rani on his own stage. Finally the wily theatre-owner and his accomplices are arrested and Kishore and Rani live on happily and unitedly to sing gay songs for the rest of their lives.

This is Santoshi's stupid rehash of episodes collected from his old films like

"Sargam", "Shehnai", "Khidki" etc. which completely fails to entertain. Instead of wasting money and material in producing this picture Santoshi could have released his old films and that may have proved more profitable to Santoshi as well as less embarrassing to the audience. There is nothing wrong with re-releasing an old picture but showing old stuff under a new label is downright cheating. Intelligent entertainment calls for novelty, freshness of ideas and a smooth presentation. Evidently Santoshi has exhausted his limited stock of ideas and has also stopped using his brain. At the moment he looks a director with complete artistic insolvency.

The production of the picture is planned along poor and ugly lines. The sets reveal neither beauty nor imagination. Photography is pretty bad and turns Rehana ugly even in close-ups. Recording is also not done well. Dialogue is stupid while the lyrics are lousy. Music is too common. Santoshi's direction is stupid even for a nonsensical picture.

From the players, Rehana as Rani does what she has always done under Santoshi but even her old game of hopping and bouncing looks stereotyped and ineffective. She cuts an irritating figure. Kishore, in the inconsequential role he plays, is not so bad inspite of all the stupidity he does, or rather because of it. Radhakishan as Rani's uncle is inane which he is supposed to be. From the rest Mohana reveals the latest dimensional progress her anatomy has made, while everybody is too familiar with the silly face called Mirza Musharraf to be told what he does and how he does it. Pran this time is a comic villain.

In short, "Chham Chhama Chham" is a stale and rotten pickle with nothing to commend itself. Avoid the picture like a plague.

"CHHAM CHHAMA CHHAM"

Producers :	**Mohan Studios**
Language :	**Hindustani**
Story :	**Santoshi**
Dialogue :	**P. L. Tiwari**
Music :	**O. P. Nayyar**
Photography :	**Chandu**
Sound :	**Dinsha**
Cast :	**Rehana, Kishore, Pran, Mohana and Radhakishan etc.**
Released At :	**Krishna, Bombay**
Date of Release :	**9th January 1953.**

Directed By :
SANTOSHI

OUR REVIEW

"Mehmaan" Not An Attractive Entertainer !

Poor Direction By Ramanand Sagar !

Sagar Art Corporation's "Mehmaan" is a picture of special quality. The quality being that it doesn't make much sense. Not that it was not intended to, but because Ramanand Sagar does not yet know how to put across his theme. Ramanand Sagar is a writer. We do not know how he writes on paper but when his writing is translated to the screen it doesn't reveal him as a very capable writer. It is therefore rather presumptuous for a man who has not been a very brilliant film writer to become a film director suddenly.

So far Ramanand Sagar's ideas were transferred to the screen by other people. And whenever the result was good it certainly was not because of Ramanand Sagar. He is never at a loss to find a theme for his story because he has heard of a thing called love. And so long as love is recognised as a legitimate theme and Sagar doesn't suffer from amnesia, there will always be a love story written by Sagar.

Ramanand's main failings, however, are as a story-writer than as a director. He is an absolute amateur at inventing a suitable body for his theme to reside in. And whatever thin and shaky structure he builds has the quality of an embryo devoid of its evolution. His plot is always peopled by fewest possible characters, not because he finds more characters unnecessary for his plot but because he just cannot handle them. Even these few characters he creates are stilted, gawky and possess as much life as do wax dolls and melt into absurdity on the slightest application of cold logic.

In "Barsaat" he discussed two different attitudes on love through two protagonists of each view involved in the lives of their respective foils. And tamely starting the insipid debate brought it to an equally tame conclusion. Those who remember that the picture was a huge success also remember that other people also had something to do with the picture. Sagar then wrote another love story for Producer Arora and called it "Poonam". Its theme also was the same old 'sublimation of love through sacrifice' but the plot organism through which he tried to present his thesis on love was not only extremely inorganic but was so hollow and unsteady that the theme almost walked out of it. And here again the few characters of the story walked about as aimlessly and lifelessly as did the inhabitants of Hiroshima on the 6th August 1945. And since the director of the picture wasn't any more intelligent than the writer the picture proved a terrible flop. 'Shin Shinaki Boobla Boo' was another love tragedy he wrote and how it proved to be Santoshi's tragedy is only too well known.

This time Ramanand Sagar comes up in the dual capacity of writer and director with his same old love thesis. He wants to draw a sharp distinction between love that is noble and large-hearted and love that is narrow-minded and dissipated. And so he creates two protagonists—one, a girl whose love is narrow and who wants to possess her lover by hook or by crook and another, a man, who cherishes his love for a girl within his own heart without even expressing it loudly. And like 'Barsaat' he creates two more foils for these protagonists for the interaction of emotions and conflicts. But the way he develops this interplay he only pushes the theme out of the picture leaving behind only some incoherence and some wooden characters. The conduct of these characters seems to be motivated neither by logic nor raw emotions but by the stupid reasonings and manipulations of a story-writer.

OLD LOVE SOB

The story begins when a funny looking creature with a funny beard, a funny voice and a funny nose crosses the path of a scared traveller at night. This funny man, who is neither a ghost nor a lunatic nor a cannibal but looks like all three in one, insists on relating his story to the traveller who is too scared to make a choice. Told in the flashback the story is about a young man, Ramoo who arrives in a village in search of a job. He reaches a village lake full of water and bathing village girls. A lone monkey decides to run away with the girls' clothes. Ramoo recovers the clothes but is suspected and thrashed not only by the girls but by their men folks. But the mistake is soon discovered and the village Brahmachari recognises Ramoo as the son of his old friend Santu. Having exhausted their wrath, the villagers now shower their affections on Ramoo and he soon becomes the village Chaudhary's guest. Chaudhary's wife rebukes her daughter Binoo for having brought Ramoo into trouble. Binoo explains that it was all her friend Ganga's fault. However, Binoo settles down to looking after Ramoo while her friend Ganga who admits to be a man-hater continues to hate this turbaned arrival in the village.

One day during a religious festival a bear gets loose and violent and frightens away all in different directions except Ganga who waits in a corner for the approaching bear. Ramoo, ofcourse, appears at the right moment and saves Ganga, losing a few bits of his own skin in the scuffle. Even after this heroic act, Ganga refuses to change her hostile attitude towards Ramoo. But when she is reminded that Ramoo did not take advantage of the incident to claim her in marriage, as was the local custom, she undergoes a silent change and secretly starts loving Ramoo. Her love, however, meets with disappointment, Ramoo and Binoo having already fallen in love with each other. That makes Ganga jealous and she now plans to snatch Ramoo away from Binoo.

Not content with the triangle Ramanand Sagar supplies a maladjusted rectangle by creating one Mali who also silently loves Binoo. But this Mali being Ramanand Sagar's visual representation of an ideal lover, he does not have any trouble in settling his romantic problem. He is

content with silently loving Binoo and watching her. A real platonic lover! This platonic flat-nose tries to dye Ganga also in his gospel of love. But the little-nosed Ganga refuses to be impressed by this philosopher and goes on to plan Binoo's murder. But this fur-coated Mali manages to save Binoo from the attempted murder and comes back to give a nasal oration to Ganga.

One night Ramoo and Binoo decide to make some clandestine love but somehow Brahmachari gets the scent of this and marches to catch the lover. Ganga, however, steals a march on Brahmchari and reaches the lovers earlier and changes places with Binoo. Thus Binoo's honour is saved and the villagers think that at last the man-hating Ganga has been tamed by Ramoo. Brahmchari and Choudhary actually feel delighted at the sight of Ganga and Ramoo nestled together at midnight and announce their marriage. Ramoo is in no position to oppose this marriage and Ganga doesn't want to. Now that platonic poodle gives another nasal oration to Ganga and calls her love mean and dishonest when she insists on marrying Ramoo knowing that Ramoo and Binoo love each other. Just before the marriage, however, Ramoo and Binoo both decide to commit suicide together and meet at a cliff for the purpose. In the meantime realising her mistake Ganga rushes to save the two desperate lovers. But this time it is Brahmchari who arrives earlier to catch Ramoo and Binoo together. And that starts Ramoo's second public thrashing, much stronger than the one with which he was welcomed to this village. Binoo is carried home to be married off to another man while the wounded Ramoo is taken care of by that platonic pumpkin.

Now while Binoo is being married to another man even the platonic philosopher gets disgusted with God and his creation and sets his house on fire. This fire creates a rare commotion and excitement in the village and leaving the wedding all start running towards the scene of fire, but strangely enough with flaming torches in their hands instead of buckets of water. And in a village like this and with villagers like these you can't expect anything better than the house to be completely gutted. The commotion in the final scene becomes so great that it becomes difficult to ascertain as to who all the fire consumed. But we have a vague suspicion that at least two of those four lovers did contribute to the brightness of the flames thus bringing to a tragic end Ramanand Sagar's love thesis.

GOOD MUSIC

What however sustains the little interest of the spectator through this thirteen and a half thousand feet of involved and incoherent yarn is some pleasant music and some not unattractive outdoor photography. There is nothing wrong with Sagar's theme and there is nothing wrong again with the emotions he tries to bring into conflict, but the manner in which he conceived, developed and concluded the plot serves only to confound all the emotional and material conflicts in the picture and befuddle the theme. Though he completely fails to tell the story effectively on the screen Ramnand Sagar yet reveals some germs of good direction in him and if somebody is willing to bear with him that long he may develop into a good director after two or three more pictures. Especially his symbolic touches, where Ganga subconsciously tears off a pillow and where Binoo throws the flowers presented to her by Mali on a cactus, reveal some imagination. His writing job however is incompetent. The story is barren enough and the screenplay prepared is dull and puerile. The dialogue inspite of a lot of philosophy remains uninspired.

The picture is pleasant in its atmosphere. The village has been constructed with a fair amount of realism even though the inhabitants look rather stiff. Outdoor photography though not very brilliant is yet quite pleasing. Interiors are faultily photographed. Sets are quite good and serve the purpose. Anil Biswas has given a pleasant musical score for the picture and apart from a few lilting songs that protect from collapsing a lot of meaningless situations, his music heightens the effect of exterior photography a great deal. But the piece he has 'improvised' for the scene in which Ganga goes about for the murder of Binoo is too obviously inspired from 'Duel in the Sun'. The songs have been recorded well but the dialogue recording is bad and especially in the beginning it is difficult even to follow what language the characters are speaking. Lyrics are a shade better than the usual poetic nonsense.

Nimmi as Binoo gives a good performance and brings much to the role which Ramanand Sagar wanted but could not express in his screenplay. Sajjan plays Ramoo and as usual makes a good job of his role. Premnath as Mali shows some restraint and does fairly well inspite of his neo-plastic nose. Bikram Kapoor rather surprises by his consciousness at this age. Purnima is also there and that's all.

Finally Sagar Art Corporation's "Mehmaan" is befuddled and confused affair inspite of its clear theme. And even though it has not all negative qualities, the positive qualities are scarce and sparsely.

'MEHMAAN'

Producers : **Sagar Art Corporations**
Language : **Hindustani**
Story, Screenplay & Dialogue : **Ramanand Sagar**
Songs : **Udhav Kumar, Rangeen, Raja Mehdi Ali**
Music : **Anil Biswas**
Photography : **Prakash Kohli & M. W. Mukadam**
Sound : **E. M. Suratwala, Y. S. Kothare, P. Raymond**
Cast : **Nimmi, Premnath, Sajjan, Purnima & Bikram Kapoor etc.**
Released at : **Imperial, Bombay**
Date of Release : **16th January 1953.**
Directed By :
RAMANAND SAGAR

A bandit often becomes a "pandit" in love. And Guru Dutt is a sea bandit who doesn't fancy Kuldip Kaur so much but then Kuldip can't be put away so easily in "Baaz", a sea romance produced by Hari Darshan and directed by Guru Dutt for H. G. Films.

OUR REVIEW

"Darpa Churna", An Emotional Domestic Drama !

Kanan Devi Gives An Excellent Performance !

Kanan Devi who hit the headlines as a producer with "Mejdidi" has once again done the trick of giving us a popular picture in "Darpa Churna" based on another classic story by Sarat Chandra.

The story unfolds an interesting emotional drama between a husband and a wife—with divergent ideals and unequal social status. How their conflicts and clashes tear them apart forms the basis of this story which has been pretty well presented on the screen by the scenarist, Haridhon Bhattacharjee ("Mr." Kanan Devi in private life).

Usually Sarat Chandra's stories are so well written that there is hardly anything lacking in their dramatic conception. It is risky even to change Sarat Babu's dialogue because his characters don't seem to need a word more or a word less than what the great author has already put in their mouth. Bhattacharjee's additions, therefore, though quite intelligent at places, create a drag and make the picture, a bit boring at places.

Nevertheless, the picture, as a whole, has certain definite dramatic values, an artistic awareness and some realism.

FROM TWO ENDS

Indu, the sophisticated daughter of well-to-do parents, is obstinate in nature. She quietly loves Naren, a young author of moderate means and finally marries him inspite of serious parental objections. But she soon misunderstands her equally self-willed husband and inherent pride does the rest.

Used to an easy life, Indu is unable to adjust herself to the changed surroundings of poverty in which Naren lives. Naren tries his best to meet his wife's requirements because he loves her deeply but the silent tension continues.

Bimla, Indu's sister-in-law, a typical Hindu wife, worships her husband like a God. She gives the same prescription to Indu but the medicine irritates her more. Quarrels soon lead to a parting and one day Indu leaves Naren and goes to stay with her rich brother.

Indu's parents never believed that a man could earn a decent living as an author and now Indu also thinks the same way. Naren, however, didn't worry though the shock of separation revives Naren's old heart trouble. Bimla, nurses him back to good health. This again hurts Indu's pride and she feels that her husband has finally drifted away from her.

But one day all her pride melts and love triumphs when Naren has to go to jail for debts. With realization comes the happy reunion.

KANAN DOMINATES

Kanan Devi in the role of Indu practically dominates the picture by an outstanding performance. She is everything at once, proud, haughty, dignified, graceful and emotional. She lives her role and her convincing performance lingers in the mind long after the show. Radhamohan Bhattacharjee as Naren, gives an excellent performance. It seems as if he has been used to the role all his life. Padma Devi as Bimla and Jahar Ganguly as her husband are well cast as a typical Hindu couple and both of them attract attention by their sincere performances.

The production values are quite good. The photography is brilliant at places. The sound recording, however, is not uniformly good. K. P. Sen's music is quite good but at places his music tries to hamper the story. Some of Kanan's songs are attractive.

"Darpa Churna" is good entertainment and it has a strong family appeal that will draw crowds.

"DARPA CHURNA"

Producers:	**Srimati Pictures**
Language:	**Bengali**
Story:	**Sarat Chatterjee**
Music:	**Kali Pada Sen**
Photography:	**Deoji Bhai**
Recording:	**Bhupen Ghosh**
Cast:	**Kanan Devi, Radhamohan, Jahar, Padma & others.**
Released At:	**Sree**
Date of Release:	**12th December 1952.**

OUR REVIEW

"Subhada" An Eloquent Picture On Poverty !

A Good Story Well Produced !

The way in which Sarat Chandra's stories are being filmed these days, it seems that without him Bengal's film industry would close down without a struggle. "Subhada" is a comparatively unknown story written by Sarat Chandra in his younger days. It has poverty and its tragic vicissitudes for its theme.

Poverty is a maddening crime. It makes cowards of heroes. Watch Jeevan presenting his wares to Nirupa Roy in "Manchala" produced and directed by Jayant Desai.

But without changing the author's theme, the story for the picture is so completely remodelled by Netai Bhattacharjee that "Subhada" becomes a dramatic picture of great social and human interest. Of-course, a lot of credit for achieving this must also go to Niren Lahiri, the director, who has used his long experience to good advantage.

POVERTY AND ADDICTION !

Haran Mukerjee a zamindar's clerk earns a poor salary. He has a wife, two daughters and an ailing son, not to mention an old sister-in-law to support. Lalana, the eldest daughter, is a widow while Chalana, the younger one, has reached marriageable age. Madhav, the son, is an ailing boy and Subhada, the wife, finds it hard to make the two ends meet.

Unable to maintain such a large family frustrated Haran becomes a ganja addict. He often keeps away from his home and spends most of his time in the den of drug addicts or in the house of Katyayani —his mistress.

Subhada, a typically loyal Hindu wife and a loving mother, finds it very hard

Chand Usmani, a newcomer, reaches stellar heights in her first picture "Jeewan Jyoti" produced by Musical Pictures and directed by Mahesh Kaul. It is a romance with a punctuation of tears.

to keep the family together with an ailing son on hand.

Lalana realises her mother's plight and feels for her. She tries to help her by seeking help from others, particularly from Sadananda, a selfless village youth and a kindly neighbour, who fondly addressed Subhada as "mother". The villagers consider Sadananda a mad man, as he is a bit whimsical. He has no personal ties and feels happy in being helpful to others. He looks upon Subhada's children as his own sisters and brother and seeing them in distress he helps them in all possible ways. This starts a scandal in the village but Sadananda pays no heed.

Haran, however, is incorrigible. Katyayani nearly sucks him dry. From his small income he is unable to meet all her demands and at last embezzles some money of his employer to pay his mistress. Being inexperienced in the art, he is caught and handed over to the police.

This gives a great shock to Subhada who is unable to face the disgrace of her husband being sent to jail. She is distressed and Sadananda as usual comes to her aid and offers her the money to pay off the zamindar and save her erring husband.

Haran is saved but he loses his job and fails to secure another. What little money Subhada and Lalana collect disappears in Madhav's treatment. Haran soon leaves home in disgrace and adds to the shame of Subhada. Sadananda is also away at Banaras. Madhav becomes seriously ill and Subhada pawns her utensils to save his life. Finding no means of earning a living to save the family, Lalana steps out to sell her body but is saved by Katyayani, who offers her some money and sends her back home.

THE ACID TEST

Once again when the money is exhausted she finds herself in the same plight. Unable to bear the pangs of poverty and see the sufferings of her little brother any longer, Lalana jumps into the river to put an end to her life. She is however rescued by Suren Choudhury, a young zamindar of Narayanpur, but to all her relations and villagers Lalana is now dead. She re-lives under the assumed name of Malati.

When Sadananda returns, he is very much distressed to learn Lalana's death. He succeds in getting Chalana married to Sarada by paying a handsome dowry but Madhav, who could not be saved, dies in the meantime. The young zamindar, Suren Choudhury takes a liking to Malati and after finding out her real identity, marries her.

Living in the midst of plenty, Malati's heart goes back to her mother and her family. She sends some money and Subhada is surprised to receive the money from one Malati Devi of Narayanpur. Subhada has no need for the money any longer but she is anxious to find out who her new benefactress could be. She sends Sadananda to Narayanpur who discovers that Malati Devi is Lalana herself.

On hearing the sad story of her family, Lalana leaves for her village accompanied by her husband. Haran, who was taken as lost, also arrives at the same time, but Subhada is on her death bed and before these people could reach her, she dies paying the extreme penalty of poverty.

The picture is exceptionally effective in characterization. Sunanda plays the key role of Subhada and gives a sincere and natural performance, proving once again her rare histrionic ability in portraying emotional roles. Chhabi Biswas as Haran gives a masterly characterization and scores a remarkable success. This is perhaps his best performance in recent years. Pahari Sanyal as the selfless village youth, Sadananda, also gives a creditable performance. Sabitri Chatterjee as Lalana, though comparatively a newcomer, does very well. Monju De as the dancing girl and Swagata Chakraburty as Katyayani, the two fallen women, are good in their respective roles.

The production values are strikingly good, art direction deserving special mention. The music is quite attractive.

"Subhada", though essentially a sob-stuff, is still a good picture that does credit to its producers. In these days of distress and poverty, it has a terrific human appeal.

SUBHADA

Producers:	**S. B. Productions**
Language:	**Bengali**
Story:	**Sarat Chandra**
Music:	**Robin Chattarjee**
Photography:	**Jatin Das**
Recording:	**Sachin Chakraburty**
Cast:	**Sunanda, Chhabi Biswas, Sabitri, Pahari Sanyal & others.**
Released At:	**Rupbani**
Date of Release:	**5th December 1952.**

Directed By:
NIREN LAHIRI

OUR REVIEW

"Andhi" Fails Miserably!

Poor And Boring Picture!

M. P. Productions, who took all the pains to establish themselves as producers of purposeful pictures and won a foreign award for their "Babla", seem to have suddenly lost their zest and initiative, the way "Andhi" has been produced. This picture seems to be a casualty of over-confidence.

"Andhi" has a simple, sentimental story which could have become a good emotional picture but for its poor screenplay which has completely missed dramatic development and stuck to a schoolroom recitation of a subject which demanded dramatic effects. Even the synthetic storm in the picture, symbolic of the subject, is too crude and artificial.

SYNTHETIC MOTHER !

Abhayshankar Choudhury, a zamindar, lives in a big mansion, every nook and corner of which reminds him of his dead wife, Lila, whose memory he nurses with sad affection. Even the cries of his only child, Nikhil, do not move him and he leaves his son with his grandmother. Abhayshankar's sister-in-law, Susama, is a twin image of Lila and Nikhil mistakes her for his own mother.

One day Susama brings Nikhil to his father's house with the idea of leaving him there for a few days but Nikhil does not agree to stay there without his "mother" Susama. Realizing the impossibility of the situation, Abhayshankar agrees to allow Susama to live there. Finally he marries Susama for the sake of his only child but with a clear understanding, that he will have nothing to do with her, since he could not allow any one to take the place of his dead wife. He agrees to live with her merely as a friend so that she could look after his only child. One wonders why marriage was necessary to lead a life of friendship.

Abhayshankar, foolishly attached to his wife's memory, is unable to see the inevitable and he soon realises that a woman, who can sacrifice everything to offer mother's love to a motherless child, must be somewhat different from ordinary women. Thus one stormy night, in a moment of weakness, Abhayshankar forgets his resolve and draws Susama close to his heart. But he realises his mistake and rebukes her and starts treating her very cruelly. In his rage he separates Nikhil from her forcibly and decides to turn her out of the house when Susama informs him that she is carrying his child.

Though Susama is allowed to stay in the home she is subjected to all sorts of tortures. Lest her love for Nikhil may suffer even slightly, she earnestly prays that she may give birth to a dead child. Nikhil, however, feels that Susama is subjected to all these tortures by his father on account of him. He thinks that if he goes away somewhere or dies, then perhaps his father may not scold his "mother". Thus one stormy night Nikhil leaves home and when Susama learns about it, she runs after him like a mad woman. At last she finds Nikhil but being in a delicate state falls down and faints. In that state she gives birth to a dead child. On gaining consciousness, she learns about the tragedy with great relief. When the storm subsides Abhayshankar realises his mistake and begins loving Susama.

Radhamohan Bhattacharjee in the role of Abhayshankar fails to create any impression. He is dull and lifeless. Dipti Roy is not so bad in the role of Susama. As a woman torn between a loving child and an unloving husband she gets some audience sympathy. Master Bibhu as Nikhil gives a very natural and effective performance and saves the picture from being a complete junk.

The technical qualities maintain the usual M. P. standard, photography and recording being uniformly good. On the musical side, only one song is good, the rest being poor. And poor, also, is the background music.

"Andhi" must be written down as an all-round failure from M. P. Productions and the producers will have to do much better to maintain their initiative in producing purposeful pictures.

★ ☆ ★ ☆ ★ ☆ ★ ☆ ★ ☆

Waiting to spring? Perhaps ! Geeta Bali is not exactly a simpleton in "Jhamela", a love tale produced and directed by Bhagwan.

ANDHI

Producers:	**M. P. Productions, Ltd.**
Language:	**Bengali**
Story:	**Sourindra Mohan Mukerjee**
Music:	**Durga Sen**
Photography:	**Bejoy Ghose**
Recording:	**Jagannath Chatterjee**
Cast:	**Radhamohan, Dipti Roy, Master Bibhu, Prabha & others.**
Released At:	**Uttara**
Date of Release:	**14th November 1952**

Directed By:
AGRADOOT

★ ★ **That is definitely a proposal which Anwar wants Shakuntala to think over in "Jhamela" produced and directed by Bhagwan.**

OUR REVIEW

"En Veedu", A Fine Human Drama!

Nagiah's Great Work!

Largely the result of some sincere work done by one man, V. Nagiah, who is responsible for the story, music, direction and the key role, "En Veedu" is a film of which any producer and director could be proud. While completely avoiding the emphasis usually placed on sex, this simple story of a modest little home, with a loving and devoted wife as its only ornament and the laughter and pranks of children punctuating its happiness, takes the homage of tears from the audience as it passes through the inevitable vicissitudes of life caused by misfortune.

Honest and devoted Sivaraman has risen to be the manager of a bank run by Sundaram Chettiar at Madras. He has a devoted wife, Sarada, and three little children—the youngest of them a girl—on whom the father and the mother dote.

Sundaram Chettiar's nephew, Dhanapal, working as Assistant Manager in the bank, is a man of wicked ways. He needs money for women and race horses but finds Sivaraman as his chief obstacle.

Coming to know that Sivaraman was being sent to Bombay to take delivery of gold worth five lakhs of rupees, Dhanapal lays his plans. He contrives to send by the same train, in which Sivaraman travels to Bombay, his mistress Leela. Leela travels all alone in the same compartment with Sivaraman, stays at the same hotel, manages to ensnare Sivaraman and contrives to steal all the gold from him. One of her accomplices, in his attempt to have Sivaraman killed, gets himself run over by a train. The mangled corpse is mistaken to be that of Sivaraman who, unwilling to face the disgrace of returning home without the gold, wanders about and ultimately reaches Trichinopoly where he becomes a municipal sweeper and lives with other scavengers in their colony.

Sundaram Chettiar soon becomes a permanent invalid and Dhanapal becomes the boss. Dhanapal stops the monthly allowance made to Sivaraman's family. Sarada also loses the house which was built with a loan. Utterly destitute, Sarada leaves her home with her children who are still too young to understand the magnitude of the misfortune that had befallen them. Living in a small hut, working herself to the bone by doing odd bits of domestic service in various homes, Sarada brings up her children who receive their education in a small school. There a good and kind teacher discovers the talent for music in the children and secures scholarships for them. In course of time, they become very famous musicians and are invited to give a performance at Trichinopoly.

Wall posters, which describe them as "Gopu, Hari and Lakshmi—children of Bank Manager Sivaraman", attract the attention of the father, who is now a street sweeper. Wearing rags and a long beard, he attends the concert and weeps when he hears the song which he had taught the children in their childhood.

Dhanapal, with the stolen five lakhs, has meanwhile started a film producing concern, more with a view to satisfy his lust. He casts covetuous eyes on Lakshmi and contrives to have her brought to his office, apparently for some play-back music for his films. There, when he tries to molest her, Leela intervenes. Sivaraman who had also heard of Lakshmi having been invited by Dhanapal, fears the worst and bursts upon the scene to frustrate Dhanapal. During the course of the struggle between the two, Leela telephones for the police to whom Leela denounces Dhanapal.

At the trial, truth comes out, the parties recognize one another and peace and happiness are restored.

WATCH VIDYAVATHI!

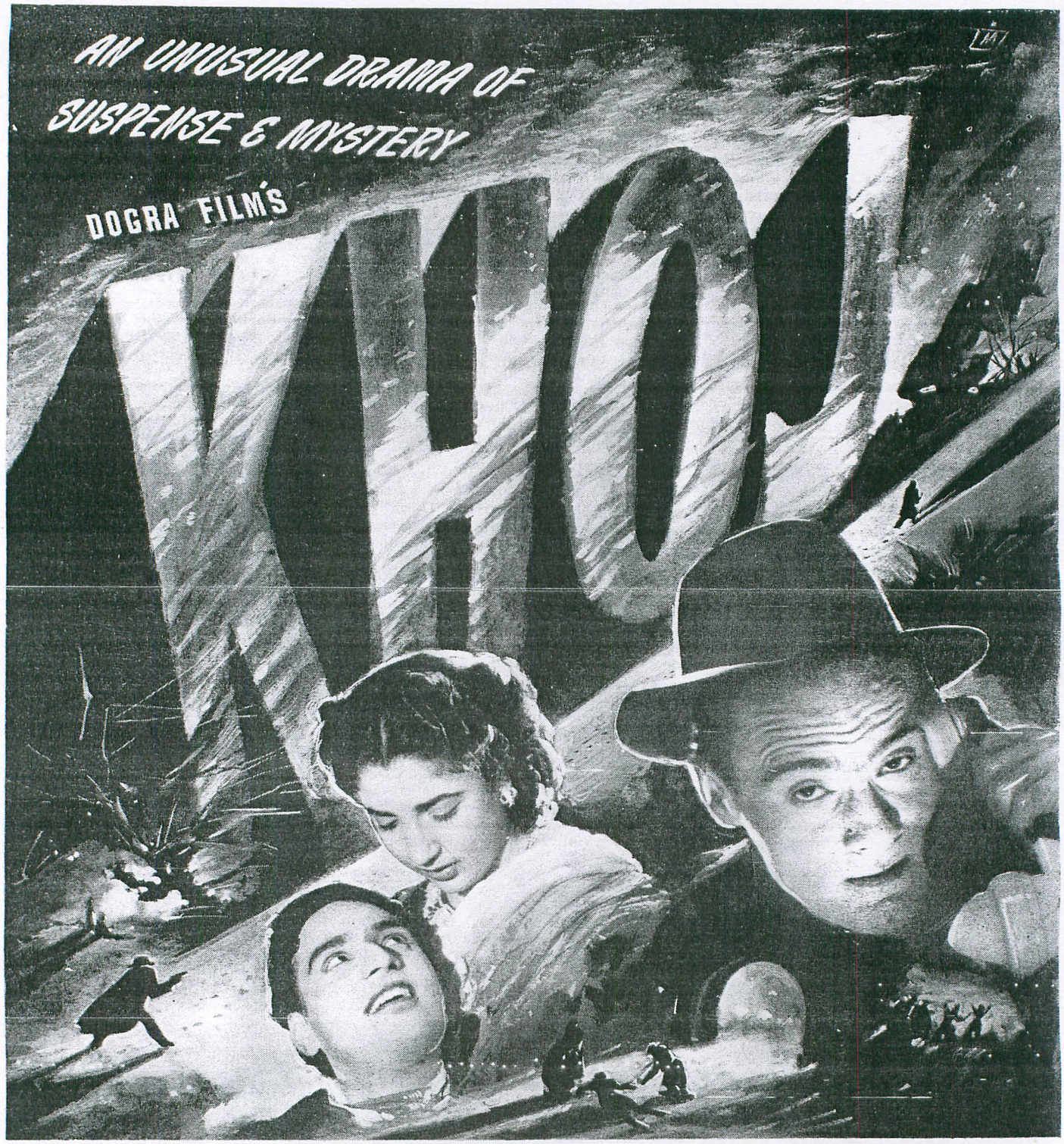
Commencing in a very simple manner with the father and the children doing physical exercise and singing together, nearly half the picture is devoted to an interpretation of the background of drama in the lives of Sivaraman, his wife and children, which comes about later; but the background is interpreted in such an interesting manner that interest never flags.

The story is not original. It is inspired by several foreign and Hindi pictures. And the picture has many silly inconsistencies which could have been avoided with a little care. But the general effect is good and the emotional drama is very effective.

Nagiah maintains his reputation as the best among South Indian actors; both as the respectable Bank Manager and the street sweeper, he lives his roles. He demands and gets tear for tear from the audience when he hears, as a sweeper, the song he had taught his children. Nagiah gives a performance that reaches extraordinary emotional heights at times.

T. R. Rajkumari supports Nagiah by a very able and polished performance. The utter self-dedication of the Hindu wife and mother as portrayed in the picture makes Rajkumari's performance a memorable one.

Motion picture producers try their best to entertain the masses as much as possible by giving several song and dance numbers. Here is Rehana leading a dancing crowd in "Hazar Raten" produced and directed by Jayant Desai.



Starring: ★ SHAMMI ★ MAHIPAL *(in dual role)* ★ SATISH

with Lalita Kumari, Kesari, Nagpaul, Habib and
introducing KISHORE DOGRA

Directed by
Balwant Bhatt

Written by
Tej Nath Zar

Music
Nissar

Produced by
C. R. Dogra

Songs
Hasrat Jaipuri
Raja Mehdi Ali Khan

Camera
Sadar Joshi

For particulars contact :

DOGRA FILMS,

132, Famous Cine Building, Mahalaxmi, Bombay—11.

T. S. Baliah has few equals as a villain. He lives his role and adds spice to the drama.

Vidyavathi in the role of Leela attracts attention not only by her pleasing personality but also because of a very effective performance. This girl has a very bright future and if she only learns Hindustani, she will soon get millions crazy all over the country. She has sex with all the letters capital.

The production values are quite good without being lavish.

With its domestic theme of virtue and vicissitudes, "En Veedu" provides a healthy entertainment for every one. And it demands a few tears because it is a human emotional drama.

"EN VEEDU"
(My Home)

Producers:	**Our India Films**
Language:	**Tamil**
Story:	**V. Nagiah**
Dialogue:	**"Chandilyan"**
Music:	**V. Nagiah & A. Rama Rao**
Lyrics: (Tamil)	**Papanasam Sivan & "Surabhi"**
„ (Hindi)	**J. S. Cashyap & Mohan**
Cast:	**V. Nagiah, T. S. Baliah, T. R. Rajkumari, Vidyavathi, Girija and others.**
Released At:	**Casino, Madras**
Date of Release:	**17th January 1953.**

Directed By:
V. NAGIAH

Coy, isn't she? But look beyond those eyes and you will discover the design youth has. Krishna Kumari seems to be an attractive damsel to be in distress in "Manchala", a love tale produced and directed by Jayant Desai.

OUR REVIEW

"Velaikkari Magal" Is A Killer!

Blind Censorship Of Bigamous Marriages!

South Indian actresses may be good at their different professions but when some of them imagine that they can also write a film story, the end of the world seems near. Actress C. Lakshmirajyam has written the story of this stupid picture and if its tragedy at the box-office does not make her a sadder and wiser woman, nothing else will.

Alarmed by the fact that her rich husband, Bakthavathsala Mudaliar, would marry a second wife because she was barren, Parvathi is persuaded by her brother Ramalingam to have recourse to a stratagem to prevent the marriage. Ramalingam's plan is that Parvathi should pretend to be pregnant and at the right time claim, as her own, the child which would be born to her maid-servant Lakshmi.

Ramalingam persuades Lakshmi to agree to this proposal and extracts a pledge from her that in no event would she reveal this secret. He is also able to rope in a lady doctor as an ally. Lakshmi is delivered of a child and it is passed off as a girl born to Parvathi. The danger which had threatened her melts away.

Lakshmi's behaviour and the constant visits of Ramalingam to her hut excite suspicions in the mind of her husband Arumugam who is a cart-driver. He drives away Lakshmi and marries a second wife, Durgi. When Durgi runs away with an actor, Arumugam renounces the world and becomes a sanyasi. Before she runs away, Durgi while travelling by boat with her husband and his son by Lakshmi pushes the boy into the water. Arumugam is unable to rescue the boy.

Lakshmi finds refuge in the home of Parvathi but when it is found that Lakshmi shows unbounded affection for Parvathi's daughter Kamala—in reality her own child—one day the whole family goes away to Madras without informing Lakshmi. Broken-hearted Lakshmi while wandering about goes to the river and there succeeds in rescuing her son from a watery grave. Both Lakshmi and her son find asylum with a kind doctor, who educates the boy Subbiah into becoming a lawyer.

At the death of Bakthavathsala Mudaliar, his relatives claim his vast property on the plea that Kamala is not his daughter. Lakshmi commits perjury on behalf of Parvathy. The lady doctor had given a certificate to say that the male child born to her had died.

Subbiah having set up practice as an advocate hires a servant by name Arunachalam, who is none other than his father Arumugam. But father and son fail to recognise each other.

SLEEPING CENSORS ?

Lakshmi still continues to serve as a servant-maid in Parvathi's household and is looked down upon by Kamala, who has all the arrogance of a rich man's daughter. Kamala is in love with Ramalingam's son and Lakshmi is very anxious to bring about the marriage. In this she incurs the wrath of the boy's mother. Kamala, who has always ill-treated Lakshmi as a mere servant, now assaults her with her shoe. With tears in her eyes, Lakshmi goes away to her son's home. Unable to contain herself any longer, Parvathi scolds Kamala and tells her that Lakshmi was her mother. Repentant Kamala runs to Subbiah's residence to beg forgiveness of her mother and there, Lakshmi, Arumugam passing off as Arunachalam, Subbiah and Kamala are all reunited as members of one family. Kamala's marriage with Ramalingam's son, Prem Nath, is also celebrated.

Apart from its theme of mother love the story has nothing else of interest. Due to its clumsy and erratic development, the story is kicked forward into fits and starts.

Neither the South Indian producers nor the local censors yet seem to know the Anti-Bigamy law decorating our Statute Book. This two-wife business is seen from picture to picture in defiance of the law and no one seems to worry about it. How could the censors allow Arumugam's second marriage with law of the land punishing bigamy?

The court scene is in keeping with the stupid traditions of our film industry and so is the attempt made to slander the medical profession by making a lady doctor a party to crime and deceit. After this film we are inclined to believe that plenty of such lady doctors can be found in the South.

Acting in this picture is one long performance of buffoonery. Lakshmirajyam cannot even speak Tamil properly. The direction is stupid. It couldn't be anything else in a story like this. The production values are dreadfully poor. Photography and recording are far from being happy and pleasant. Dialogue and songs are all third rate.

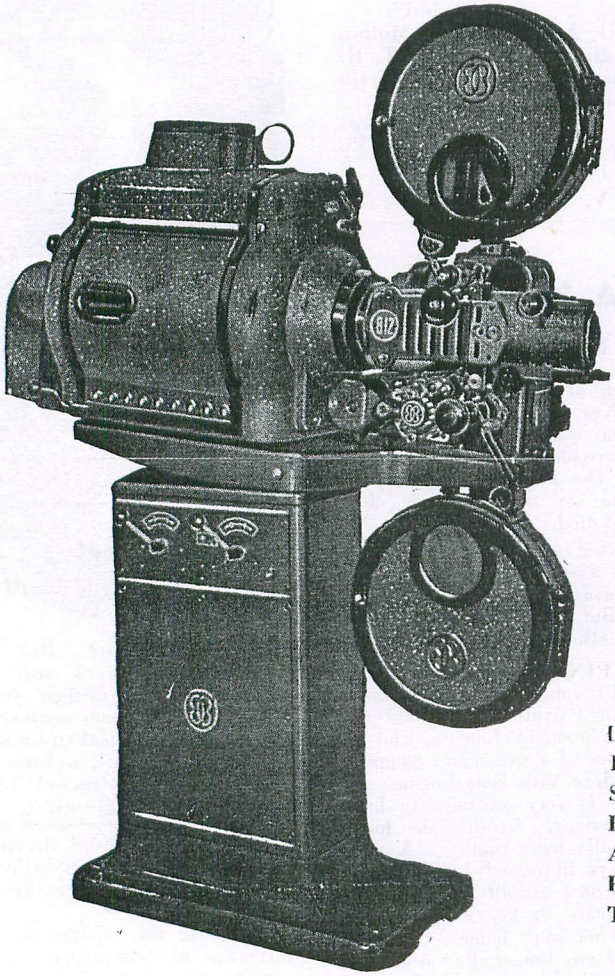
"Velaikkari Magal" is a picture to be severely avoided on sheer pathological grounds.

"VELAIKKARI MAGAL"
(Maid-servant's Daughter)

Producers:	**Rajyam Pictures**
Language:	**Tamil**
Story:	**C. Lakshmirajyam**
Dialogue:	**Elangovan**
Music:	**Late C. R. Subbaraman and another**
Lyrics:	**K. T. Santhanam and another**
Cast:	**C. Lakshmirajyam, T. Kanakam, P. Santhakumari, N. T. Rama Rao and S. V. Ranga Rao**
Released At:	**Wellington, Madras**
Date of Release:	**14th January 1953.**

Directed By:
C. V. RANGANATHA DAS

Look to the Right Before You Make Your Choice!



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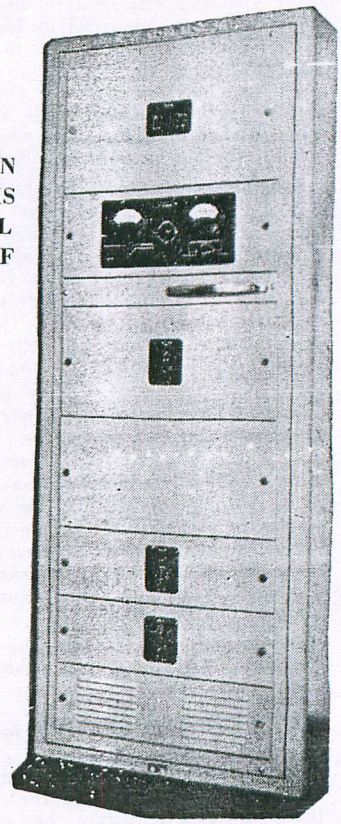

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BOMBAY 20th February '53.

Jagannath J. Patel, Esq.,
Managing Director,
International Talkie Equipment Co.,Ltd.,
17, New Queen's Road,
Bombay 4.

My Dear Jagannathbhai,

It is now nearly a year since your BAUER-KLANGFILM Equipment is installed at my Liberty Theatre, and I would like to let you know my opinion about its quality and highly satisfactory as well as consistent performance.

Being acquainted with several makes of well-known American equipments for the last 20 years, I was very favourably impressed when I first saw at your office BAUER B12 Projector in July 1951. It atonce caught my fancy, as I could see that it possessed several distinctive features not to be found in any other make of Projectors or Soundheads.

A few weeks later you showed me KLANGFILM 403 DUAL Amplifiers and corresponding Loudspeakers. The get-up, accessibility, flexibility of circuits and the apparent durability of these Amplifiers struck me as something beyond comparison. I have always been very keen to follow all technical advancements in Cinema Equipments, as well as, other aspects of the exhibition trade, and I felt that this BAUER-KLANGFILM combination was far ahead of all the other equipments imported and sold in India. It was, therefore, natural that I decided to go in for Triple BAUER B12 Projection Equipment with KLANGFILM "EURONOR II" Sound System.

I feel now that my dream of installing an ideal equipment for my Liberty Cinema has been fulfilled, and I shall be grateful if you will convey this appreciation to your manufacturer friends in Germany.

With kindest regards,

Sincerely yours,

PROPRIETOR,
LIBERTY CINEMA, BOMBAY.

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From the fig leaf to the Bikini, woman has been the supreme mannequin through ages. Through different times and climes she has changed her costumes but never her nature. And her costumes have often lent emphasis to nature and made man a blind victim of beauty and glamour. Look at Shyama in Moghul glory, heaven and harem together, in "Sultan", a costume fantasy produced and directed by Aspi for Super Pictures.

AN OLD FRIEND !

Bombay, January 23.

Ram L. Gogtay, film journalist, author and producer of short films, died at his residence in Colaba after a heart attack on Thursday the 22nd January.

Ram took an active part in the affairs of the film industry and as secretary of the Indian Motion Picture Producers' Association till 1945, did a lot to make it a useful body. He was also secretary of other associations like I. M. P. D. A., C. E. A. I. and H. P. S. I. and edited the journal of the Film Industry from its inception till 1945.

During the last eight years he organized the Short Film Guild constituted of independent producers of short films. He believed in making short films on educational subjects as these were badly neglected by the government. He championed the cause of the Short Film Guild and fought for the rights of the independent short film producers against the Films Division of the Government of India.

With his wide and varied knowledge of the industry's problems, Ram would have been a great asset to the film industry which has to battle against a hostile government. Intelligent and hard-working, Ram will be missed by his many friends who used to rely on him for help and guidance. May his soul rest in peace!

THE CRUEL ALY

Reno, Nevada, January 27.

After a number of hit-and-miss attempts at reconciliation, Hollywood film actress Rita Hayworth finally got her long-pending divorce from Prince Aly Khan.

The divorce suit which was filed 17 months ago was heard by District Judge A. J. Maestrete behind locked doors and disposed of within 17 minutes. Rita won the decree on grounds of extreme mental cruelty. Apart from this her grievances included Aly's inordinate love of gambling and fondness for beautiful women.

Rita married Aly four years ago and has a daughter by him, Yasmin. The divorce leaves Rita free for another marital experiment and Prince Aly for some chasing.

INDRA'S DAUGHTER-IN-LAW !

Udaipur, February 7.

18-year-old Kamlaprasad, only son of Pandit Indra, well-known lyric writer, married 15-year old Bhagwati, daughter of Dr. Suryanarayanji Asopa at Udaipur on the 6th of February. The marriage was performed in the traditional Marwari way. Though many of Panditji's friends could not wish the couple in person, the bride and the bridegroom received good wishes, presents and blessings from all over India.

An orthodox Marwari, Pandit Indra evidently believes in marriage being the cure for all ills—past, present and future.

THE HOLY BRITISH

London, February 4.

Mr. Parker's Bill proposing the abolition of the Sabbath in favour of a secular Sunday, was defeated by a crushing majority in the House of Commons.

Time and again a section of the public has been clamouring for scrapping these Sunday restraints on cinema shows and stage plays but the members in the Parliament seem to be suffering from Puritanism.

Those in favour of continuing the Sabbath said that the Bill would "open wide the door to the most undesirable commercial exploitation of the Sabbath". Mr. Parker also received many letters cursing him for his move and wished that he was drowned with a millstone round his neck.

Strangely enough radio and television don't come under the axe of the Sabbath and one can see or hear a play on them.

As a lesser evil, some members in the Parliament agreed to an amendment revising the obsolete Sunday laws. This was lost by eight votes.

FARM GIRL ?

Hollywood, January 19.

Attractive red-head Arlene Dahl, has finally made up her mind to divorce Hubby

Even in the midst of rugged mountains live soft human hearts which beat and bleed to the rhythm of passions. Watch Vanmala and K. N. Singh make a rare team in "Angaray", an emotional essay produced and directed by K. B. Lall for Akash Chitra.

Lex Barker. One of her charges against Lex is that he called her a "hick from Minnesota".

As Arlene has filed for divorce in California, she will have to wait for a year to get the final decree. To rid herself of her blues, she is working in more pictures than ever before. Some of them are "Caribbean", "Desert Legion", "Jamaica", "Here Come The Girls".

WHITHER BOUND ?

Bombay, February 3.

On a petition presented by Harbanslal Sohanlal Jerath, the petitioning creditor, on the 19th of December, the High Court, Bombay passed an order on the 20th January on Sayed Muzaffar Nawab, film producer and proprietor of Shahin Pictures and Nasir Khan Sarwarkhan, well-known film actor, adjudicating them as insolvents.

Nasir Khan immediately made an application in the Bombay High Court before Mr. Justice Desai, who ordered the stay of all proceedings in insolvency against him by Harbanslal.

In his application, Nasir said that he had not committed any act of insolvency and that no notice was served upon him. He had still a large number of outstandings to be recovered from his different producers. Moreover he was only a surety without any monetary interest in the transaction between Harbanslal and S. M. Nawab. The moneys were given to and received by S. M. Nawab who assured Nasir that he would meet the said claim on demand.

The matter was adjourned for another hearing.

GINGERING SEX !

Hollywood, February 11.

41 year-old Hollywood actress Ginger Rogers married 26 year-old French lawyer Jacques Bergerac on the 7th February. This is Ginger's fourth marriage.

Jacques was recently in the news because he was fined by the French court for slapping the wife of an Egyptian diplomat.

Inspite of a 15 years' difference and three previous essays, we are sure Ginger has still enough ginger left in her to make the young lawyer's life pungent and stimulating.

GO AHEAD !

Surat, January 24.

"To withstand the excessive demands of distributors from the proceeds of the cinemas", nine cinema owners of Surat formed an association whereby all the theatres will get an equal share of the total profits of all the cinemas running in the town. This association is called the Surat Cinema Syndicate and has Mr. Mohammadbhai Badri as its president. So far it has been successful and to quote Badri himself: "The new system which has been working successfully for the past one month is the first of its kind in the country. There will be one agency to book films for all the theatres and to manage the affairs of all the theatres. Each theatre will get its day to day expenses paid every week, while the profits will be divided every month. This way the distributors do not dictate terms." Already three theatres were benefited by this new arrangement because they would now get good films. This is, however, not the first arrangement of its type. A similar co-operative enterprise has been working very successfully for years in Trivandrum under the management of Mr. Subramanyam of New Theatres.

CANCER WAS ENOUGH

Bonn, January 31.

The West German court sentenced Frau Maria Knuth, 46-year-old actress, suffering from cancer, to four years' hard labour for attempted high treason, in the first spy trial after the war.

Three other Frankfurt police officials—two men and one woman—were also charged with treason. The court acquitted one and sentenced two.

Frau Maria cannot appeal against this verdict as it is final.

REBOUND FROM LOVE

Hollywood, February 8.

26-year-old film actress, June Haver, gave up 3500 dollars a week salary and decided to become a nun.

She has gone to the sanctuary of the Sisters of Charity in Xavier, 25 miles away from Kansas City. Before attaining sisterhood she has to undergo a rigorous two-year training. At the end of six years, the sisters take life-time vows of chastity, poverty and obedience.

June was a 20th-Century Fox star and she told the studios that she did not wish to renew her contract with them. The blue-eyed dancer is reported to have been disappointed twice in love before she thought of becoming a nun but the Church authorities said that this was not true.

In her statement June said: "I have been contemplating this step for the last two years. I am determined to consecrate my life to the service of God and in His children."

Exchanging glamour for austerity is indeed a feat and especially for a vivacious dancer like June! But love leaves behind a sour taste and then nothing tastes nice except religion.

DIED POOR !

Lahore, February 13.

Shakir, popular character actor who had migrated to Pakistan after partition, died at Rawalpindi after a short illness.

He did not fare well in Pakistan and worked only in two pictures. Among his Indian pictures, one of his good portrayals was in Sohrab Modi's "Sikandar".

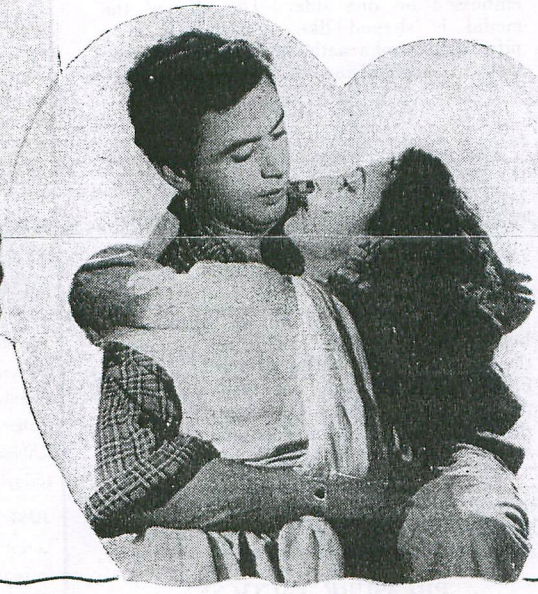
Recently Shakir had opened a hotel in Rawalpindi to supplement his film income. Too much racial and religious fanaticism ruined the life of this good artiste.

SENSITIVE HARRY !

New York, January 31.

Now that Harry Truman is once again a private citizen of U. S. A., he is getting offers from different people for different jobs. According to Loun Walters, owner

Worse than acts, thoughts surprise a man more! Agha is not exactly in a comic moment in "Aaghosh", a social story directed by R. D. Mathur.



That is not a kiss according to our censors. That is merely an exercise an inch away from immorality. Well, we are sorry Nutan and Nasir Khan stopped there in "Aaghosh" produced by Nihal Film Corporation.

Deep-breathing is a good exercise both in youth and old age. It however attracts a heart in youth as Shakila does in "Aaghosh" a love tale.

of the Latin quarter cabaret in New York, Harry was cabled a five-year contract as director of the Association of Night Club proprietors.

The salary of 75,000 dollars a year might help Truman to decide. Anyway we have no objection as long as the ex-president keeps himself busy. Why not take Harry as a stage and film critic on the New York Times?

ANOTHER FAMILY AWARD !

Hollywood, February 6.

The Academy of Television Arts and Sciences selected glamorous redhead Lucille Ball as the best comedienne of the nation's screen in 1952. She was awarded the "Emmy" for her comedy act in "I Love Lucy". Jimmy Durante won as the best comedian, Thomas Mitchell as the best actor and Helen Hayes as the best actress. Bishop Fulton J. Sheen was considered "the most outstanding television personality of the year" and also won the "Emmy".

RAW DEAL

Bangalore, February 6.

Mr. G. V. Ganapathy Iyer, Director of Industries and Commerce, Mysore, said that Velagola was chosen as the site for constructing the raw film factory.

The authorized capital of the firm would be two crores out of which one crore would be issued for public subscription.

Let us hope the raw film factory doesn't remain at the raw stage indefinitely.

SLEEPY SWINE ?

Hollywood, January 28.

Academy Award winner Anne Baxter, who was considered by many to be an "ideal" wife enjoying a "perfect Hollywood marriage" divorced Hubby John Hodiak because he mocked at her and fell asleep in front of her friends.

29-year-old Anne told Judge Alfred Bartlett in the superior court that she and Hodiak were "basically incompatible" and that her husband was rude to her even in his sleep.

The judge granted her 350 dollars a month to support their year-old daughter Katherine and 50 dollars a month for establishing a trust fund for the child. Anne herself got a one-dollar token alimony.

Anne seems to be sensitive to a sleeping husband. Did he forget the American habit of keeping awake with benzedrine? Or is Anne anxious to nurse a husband suffering from insomnia?

NORWAY'S ART GALLERY

Oslo, Norway, February 3.

Oslo's municipally operated cinemas earned £38,000 by way of profits during the last financial year. These were added to the fund which is being accumulated to construct an art gallery to house 20,000 paintings, drawings, etchings and other works of the late Edvard Munch.

The fund is fast swelling and including the cinema profits of previous years totals £150,000.

That is how the artistic conscience of the Norwegians expresses itself in concrete action and not in mere prattle as in India.

CHOW CHOW PROJECTORS !

Peking, February 8.

Red China is carrying out her threat of manufacturing her own movie projectors. Nanking has established an up-to-date state owned factory and turned out more than 100 projectors.

The Chinese are virile patriots and are keen to see the progress of their country.

BACK TO JAIL !

Hollywood, January 31.

Actor John Agar, ex-husband of Shirley Temple, was sentenced to an imprisonment of 120 days by Municipal Judge Lercy Dawson, because he violated the probation given to him following drunken driving conviction in 1951. The judge passed the order after one minute of testimony.

Though Agar's licence had been suspended, he was driving the car and was also drunk. Agar had to undergo a three-year probation after his last conviction

Expression is half her beauty ! She has it all over her. Usha Kiran gives another fine performance in "Patita", a social theme produced and directed by Amiya Chakravarty for Mars and Movies.

whereby he was not allowed to drive a motor car or drink alcoholic beverage. He had served 60 days out of the 180 days in the county jail on the last occasion when he was charged with drunken driving and then released.

Said Dawson: "I see no reason why he should not serve out his original sentence."

Even jail experience seems to have had no effect on John Agar! What about giving the same treatment to our film folks?

MORE RESTRICTIONS

New Delhi, February 9.

The Government of India will allow the exhibition of films with old censorship certificates till the end of May, to secure time for the examination of certificates granted five or more years ago as well as to give ample time to films on circuit.

A recent decision compels film producers to re-submit their films with the certificates granted by the Central Film Censor Board, every five years. The film industry had voiced its complaint against the injustice of such a practice. So, in most of the cases, the Board will renew the certificate without examining the old film on payment of a small fee.

Another proviso is also being added to the recently amended cinema censorship rules, whereby the copy deposited by producers and distributors for preview to the Board of Censors, can be substituted within three months, by a used print which has run in its circuit and has little commercial value.

BED VS. FAITH

Hollywood, January 20.

M.G.M. star Vera-Ellen called off her engagement to Dean Miller. They were of different religious faiths and argument led to a break-up before a common bed could do it.

AFGHAN MEDAL

New Delhi, January 31.

Dr. Najibullah, the Afghan Ambassador, presented a gold medal—Afghanistan's highest award for art—to well-known musician Pandit Omkarnath, at a ceremony at the Afghan embassy in New Delhi.

Dr. Najibullah said that King Zahir Shah was a great lover of Indian music and deeply appreciated Pandit Omkarnath's art.

Omkarnath visited Afghanistan in October last year and gave several concerts there, two of them specially for the King.

The medal is a big disc of gold with Mausiquar, the fabulous bird for music embossed on one side. The clip of the medal is shaped like a harp. It is a pity that Omkarnath had to go all the way to Afghanistan to get recognition.

WITCH HUNTING!

Hollywood, January 30.

The national executive committee of the American Legion is reported to have brought pressure on the distributors of "Limelight" to withdraw the film from circulation.

Mr. Howard Hughes, chairman of R.K.O. Pictures Corporation, in a reply to the American Legion said he was trying his best to persuade R.K.O. Theatres to cancel the bookings of Charlie Chaplin's "Limelight". But he was not responsible for the operation of R.K.O. Theatres Corporation which had been separated by Government from R.K.O. Pictures.

This is an instance of prejudice blinding normal reason and common sense. "Limelight" is only a story of a music-hall artist. It has no political tinge.

PRESSURE TACTICS!

Bombay, January 31.

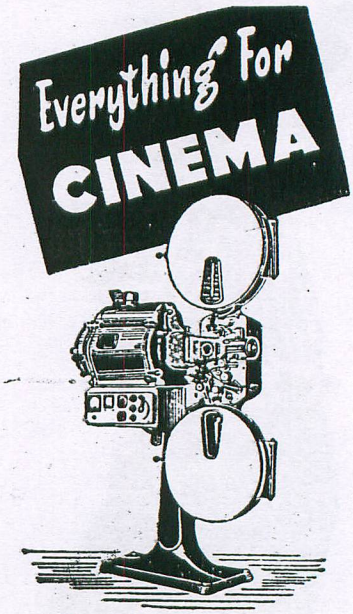
The interim injunction granted by Mr. Justice Coyajee in favour of film star Suraiya in her suit against Chitrakar, producers of the film "Mashuqa", restraining them from exhibiting the film in Bombay territory, was dissolved by the High Court.

Suraiya was paid only Rs. 7,000|- and she had to recover Rs. 23,000|- as remuneration due to her for her work in the picture as well as a certain percentage on the sale of gramophone records of her songs. The parties, however, came to an agreement and made a part payment to Suraiya.

PEACE, INDEED!

London, January 21.

The 29th death anniversary of Vladimir I. Lenin was celebrated at the Bolshoi Theatre, Moscow. N. A. Mikhailov, a new member of the Presidium of the Central Committee of the Communist Party, delivered a memorial speech and said that the Soviet people believed in the peaceful co-existence of the Communist countries and the West. He continued: "The Soviet Communist Party and the government are firmly pursuing the policy of peace. The Soviet state favours peace and is ready to collaborate with



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CINEFONES

OPP. OPERA HOUSE, BOMBAY 4.

GRAMS: FONOCINE. PHONE 30219

capitalist states including the United States." If they, however, should unleash a third world war, there would be a complete collapse of the imperialist system.

No occasion is small enough, be it a death anniversary or a parade, to preach to the world the Soviet message of "peace" through violence.

BLACK VS. WHITE

Washington D.C., January 23.

The United States Court of Appeals has given a ruling that it is not unlawful for restaurants and other eating places to refuse service to Negroes.

Some Negroes sued a local restaurant because they were refused service. They will now take their appeal to the United States Supreme Court.

The United States Court said that the Anti-Discrimination laws passed by the Legislative Assembly in Washington in 1872 and 1873 could not be enforced.

This looks like a good sample of American democracy.

ALL OVER A WORD!

Bombay, February 11.

Mr. Justice Chainani and Mr. Justice Bavdekar, Bombay High Court, set aside separate orders of the Joint Civil Judge and the Civil Judge, Poona, directing the Poona Municipality and the Cantonment Board to refund to Western India Theatres sums of Rs. 27,072 and Rs. 45,802 respectively collected by the Municipality as theatre tax and by the Board as entertainment tax.

The judges heard the appeals of the Municipality and the Cantonment Board and said they had the power to impose these levies. This power arose from Entry 50 of the State List of the Government of India Act 1935, as tax on entertainment was covered under taxes on luxury.

The contention of the theatre firm that the levy amounted to double taxation was rejected.

The increase in the rate of tax in 1941 and again in 1948 was ruled to be legal, as the language used in the statute was "modify" which connoted that the levy could either be reduced or increased.

MONEY ANYHOW!

Paris, January 30.

The owners of Moulin Rouge, world-famous music-hall in Paris are suing the producers of "Moulin Rouge", a picture made in Hollywood, for £1,780,000 damages. The suit alleges that the film was made with "pornographic intent to glorify the vicissitudes of sexual adventure".

Moulin Rouge, according to the owners, caters for "that portion of the French public which conducts itself with propriety". The film is reported to show Moulin Rouge in a cheap, sexy way. One of the defendants in the damage suit is Jose Ferrer, its hero.

Hungarian born Zsa Zsa Gabor who works in "Moulin Rouge" said: "This action will make Americans think Paris is dull and it will ruin the tourist business."

The French are becoming a bit touchy these days!

FAMINE SHOWS

Bombay, February 5.

All charity shows in which entire collections will be given to the Governor's Famine Relief Fund, will be exempted from payment of entertainment duty, according to a notification of the Government of Bombay.

The organizers of the shows should inform the State Famine Relief Committee and the collector of the district about the total amounts collected in sale of tickets and gifts. They should keep accounts of the gross receipts from sale of tickets and gifts, the expenses incurred and the amount to be given to the fund. The exemption also applies to those shows when the collections are donated to the Fund after deducting not more than 20% for expenses.

Famine at least is one escape from the high entertainment tax levied by the government.

OLD ACOUSTICS

Tanjore, February 4.

Sangeeta Mahal, the centuries-old music-hall built by Sarabhoji, a Mahratta ruler of Tanjore, has been revived again.

Recently a musical concert and a Bharata Natyam performance were staged there for the public. The hall has good acoustic qualities and the musicians could be heard clearly 100 feet away without any acoustic aids like loudspeakers and microphones.

Let us pray that Sangeeta Mahal is at least not polluted by the speeches of our Congress ministers.

REVIVING THE DEAD!

Paris, January 30.

M. Gilbert Prouteau is making a semi-documentary French film on the life of M. Georges Clemenceau, French World War I Premier. He has relied on old newsreels, authentic documents etc. to tell the story.

Mr. Churchill is making a short appearance in the film and says: "In the prodigious way in which a man can embody his country, Clemenceau has been France."

GONE WITH THE WIND!

Bombay, January 30.

The Metro management has reduced the number of dress circle seats by 168 as well as the admission prices thus:—The first five rows in the front section of the balcony now comprise the Grand Circle and cost Rs. 2-10 per seat, the rest including the rear circle is called Dress Circle and sells at Rs. 2-2 per seat. Formerly all the tickets in this circle were priced at Rs. 2-10 each.

Children under 12 if accompanied by parents at matinee shows on week days would get half-priced tickets. This was temporarily done during the showing of "Quo Vadis" but it would now become a regular feature.

The Metro Cinema seems to be rowing with the tide and adapting itself to the slump in the box-office collections. The old days are gone.

STARS AND STARS!

Istanbul, January 28.

Miss Gunseli Basar, recently engaged to a young Istanbul businessman and the "Miss Europe of 1952" started legal proceedings against an Istanbul firm for distributing boxes of chocolates with her photograph. She alleges that she had not authorized the firm to use her photograph for advertising purposes.

In India star photographs are strewn at all kinds of places, from a bidi or a pan shop to a fish market and we have bidi sellers selling "Suraiya bidis" and bhelpuriwalas advertising "Nargis bhel".

IBSEN'S SEED

Copenhagen, January 27.

Fru Irene Ibsen Bille, grand-daughter of dramatist Henrik Ibsen, won £300 sterling in a film scenario competition.

Born in Norway, Fru Bille has lived in Denmark for 22 years. Josias Bille, her husband, is an authority on Shakespeare. Some time ago Fru Irene wrote the scenario for a film based on Ibsen's "An Enemy of the People".

It looks like a transmission of dramatic talent through two generations!

WHAT PRICE ENTERTAINMENT?

Washington D.C., February 6.

According to the United States Commerce Department, film companies paid 2.894,000 dollars by way of dividends in the last quarter of 1952 as against 4,167,000 dollars in the same period in 1951.

Total dividends declared in the first 10 months of 1952 were 22,709,000 dollars as against 27,786,000 dollars in 1951.

Paramount Pictures—825,000 dollars in 1952 and 1,630,000 dollars in 1951; United Artists none in 1952, 300,000 dollars in 1951; R.K.O. Pictures none in 1952, 392,000 in 1951; Warners 1,238,000 dollars in 1952, 1,671,000 dollars in 1951.

REFUSED 1,000 DOLLARS

Hollywood, January 19.

Popular character actor, Charles Laughton refused a 25,000 dollar offer to appear for fifteen minutes on TV for a U.S. news magazine.

Laughton said that after paying taxes he would get only 1,000 dollars and it was not worthwhile.

Practically every star in Hollywood has to face this heavy taxation.

NEW STUNT!

Hollywood, January 17.

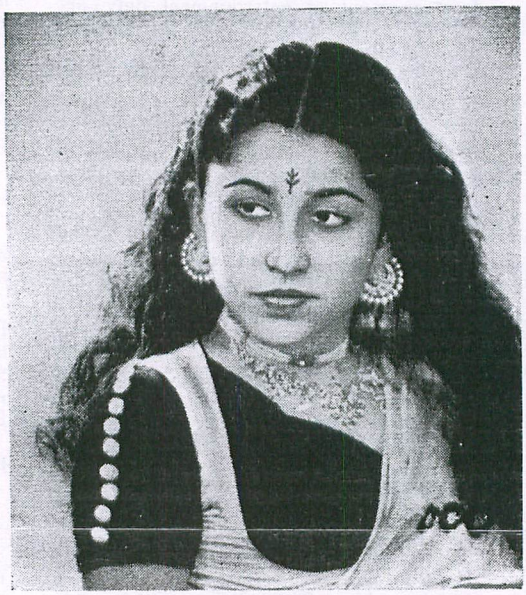
"Bwana Devil" a three-dimensional feature produced by Natural Vision, is drawing huge crowds at many theatres in Los Angeles.

The exhibitor has to pay $100 to $300 for making slight changes in the projector arrangements. Spectacles for the audience cost the exhibitor 10 cents each.

In the meantime 20th Century Fox have announced that their studio is being converted to a new French developed photographic and sound system capable of creating a third dimension illusion. This is known as the cinemascope. It permits filming in colour and projection on a screen two and one half times the ordinary size. The effect is said to be an "almost life-like animation to the players."

CHETNA PICTURES

Present



SHAMA

(A NEW TANTALISING BEAUTY)

IN

"CHETNA"

STORY & DIALOGUE
DEVESH KUMAR
(All India Radio Fame)

MUSIC
ALBELA
(A Sensational Find)

LYRICS
RAMESH GUPTA

Directed by

RAMESH GUPTA

CONTACT:

CHETNA PICTURES

KAMAL TALKIES, Sandhurst Road, Bombay 4.

JUST STONE!

Patna, January 27.

Chief Minister of Bihar, Sri Krishna Sinha laid the foundation stone for the first open-air theatre in Bihar in the mango grove of Hardinge Park on Republic Day.

The open-air theatre has been sponsored by the Bihar Academy of Music, Dance and Drama with a token initial grant of Rs. 3,000 from the Bihar government. Bihar has no theatre at the moment where dramas can be staged.

Now don't be surprised if the stone is left to rot without any foundation coming up. That is what happens so often in the Congress raj.

CUTTING ONE'S NOSE—!

Karachi, February 4.

In a statement issued by the General Secretary of the Pakistan Chamber of Film Commerce, he said that the Pakistan government's policy in regard to Indian films was causing distress to Pakistani film distributors and exhibitors. 30 pictures from India, the money of which has already been paid to Indian producers, were lying in the Customs. Exhibitors were compelled to show English films in place of Hindustani. As for the producers, the Indian market used to give them 50% of their total gross income.

The economic aspect of the film blockade does not yet seem to penetrate the bullet-proof heads of Pakistan's hatred-blind rulers.

PROFITS ON POISON!

Washington D.C., January 20.

U.S. film earnings abroad in 1951 amounted to 160,000,000 dollars. This is an all-time record and a one-third increase over 1949 and 1950. Some of these earnings were abroad owing to restrictions on remittances.

As regards the earnings of U.S. from foreign films, it increased three-fold in one year, from $4,000,000 to an estimated $11,000,000.

No wonder, the President of MPPAA spends half his time negotiating with the different foreign governments to increase the percentage of remittances to U.S.

CASHING SCANDAL

Hollywood, January 19.

With Marilyn Monroe becoming more and more popular every day, quite a few are trying to cash in on her publicity.

That seems to be the reason for Columbia reissuing an old picture "Ladies of the Chorus" starring the much-discussed Marilyn, who was an insignificant star then.

Marilyn, now nicknamed "The Mint" at 20th Century Fox, is wild and says: "The picture was shot in nine days. Why don't they be fair?"

Fairness in film business?

MARWAR VS. MULTAN

Bombay, February 3.

Distributor Tarachand Barjatya's suit against Messrs Wassiamull Assomul & Co. for the recovery of Rs. 38,890-9-6 in connection with the distribution rights of "Wafa" was transferred to the list of long causes by Mr. Justice Coyajee, at the Bombay High Court.

If you climb after her, she can still cut the ropes with that sword. Geeta Bali can always do that and Guru Dutt will do well to remember it in "Baaz", a sea drama, produced by Hari Darshan and directed by Guru Dutt.

Messrs Wassiamull Assomul who are distributors of films under the name "Wasoo Theatres" owned the world distribution rights of "Wafa". They leased the Bombay circuit rights to the plaintiff for five years. The plaintiff paid an advance of Rs. 10,000|- and obtained the prints and publicity material and released the film in Bombay. It was arranged that if the plaintiff didn't get Rs. 10,000|- within a year, the defendants would refund the deficit. The plaintiff therefore claimed the deficit.

The defendants made a counter claim of Rs. 49,700|- saying that the plaintiff had spoilt the name of the picture by his acts of omission and commission. This had affected the bookings of the picture and caused them damage.

PAYING BACK A BIT

Hollywood, January 17.

The report of the United Cerebral Palsy campaign shows what a useful part cinemas are playing in it.

In the first year the campaign got $1,000,000, in the second year $2,000,000 and in the third 4,000,000 from the public and mostly through cinemas.

The present pictures also contribute substantially to the incidence of the disease.

PRIVATE BOOKING

Hollywood, January 21.

Film actress Janet Blair married stage manager Nick Mayo. Janet is at present working in "South Pacific" and touring the States.

Nick, the manager, managed the show very well indeed.

DRAMATIC LICENSE

Akola, February 9.

A prominent political leader in Madhya Pradesh is likely to move the court for imposing a ban on "Jhansi ki Rani", the first Technicolor film produced in India by Sohrab Modi. It is alleged that the film has distorted history.

While it does contain a few imaginary incidents, the subject has been treated in a dignified manner.

PRIVATE MURDER

Bombay, January 31.

A 25-year-old make-up man, a Hindu, was found dead with 18 stab wounds near Navpada village, Bandra on Thursday the 29th January.

The culprit has not yet been traced.

ANDHRA FILM FOLKS

Vijayawada, January 27.

The first Andhra Film Trade Conference met at Vijayawada at a two-day session which concluded on the 26th January. Prithviraj Kapoor, member, Council of States inaugurated the conference.

The Conference adopted 25 resolutions and requested government to give all possible help to tide over the present economic depression.

The Andhra Film Chamber of Commerce was formed to protect the interests of the film industry. A sub-committee of 5 members was constituted to collect facts and figures for evolving a uniform standard of procedure applicable to all exhibitors and distributors.

The Andhra State is in view and the Andhra film people have naturally become active. So long as they don't become rowdy, it is all right.

MONTH'S CREDIT

Bombay, February 7.

The collectors of the districts have been authorized by the Government to permit proprietors of entertainments, who have been allowed to avail themselves of the provisions of Section 4(2) of the Bombay Entertainment Duty Act, to submit once a month a consolidated return in form "B" duly certified by a chartered accountant, in respect of all the entertainments in a month, within 10 days from the expiry of each month, according to the Director of Publicity.

The daily returns, however, in respect of each entertainment, should be submitted to the collector without a chartered accountant's certificate within 10 days of the entertainments as required by Rule 14 of the Bombay Entertainments Duty Rules.

HOLDING THEM BACK !

Bombay, February 19.

The marriage of Miss Geeta Roy, our popular playback artiste, with Producer-director Guru Dutt, which was to take place on the 5th of March 1953, has been postponed owing to the sudden and unfortunate illness of Mr. Guru Dutt's mother who has undergone a serious abdominal operation in Dr. Shirodkar's Hospital.

We pray for the quick recovery of the old lady as the young ones are anxious to visit Dr. Shirodkar's Hospital for a more pleasant purpose.

READY for Release

Amiya Chakrabarty's

PATITA

A

MARS AND MOVIES

PRODUCTION

Music

SHANKAR JAIKISHAN

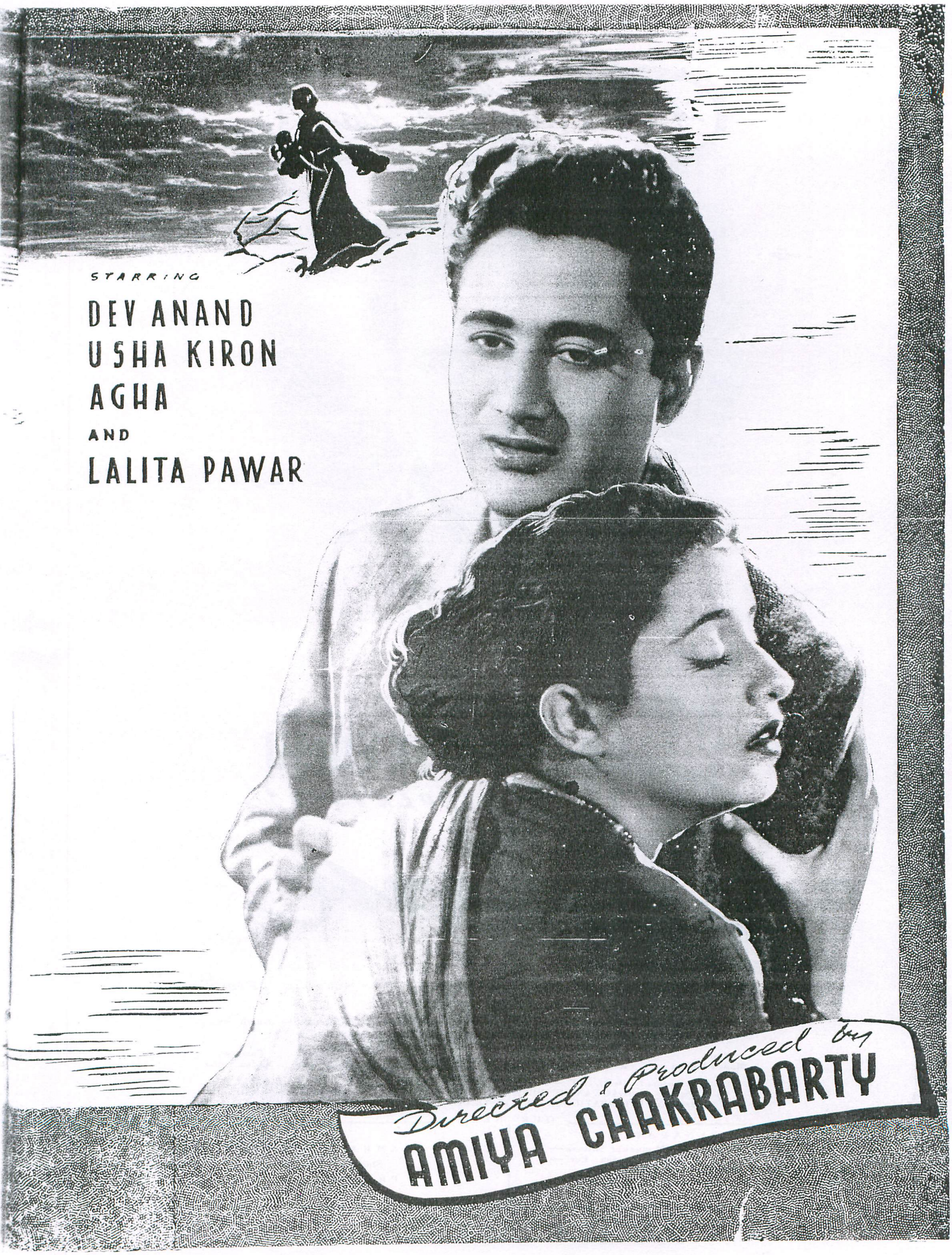
Lyrics — **SHAILENDRA & HASRAT** • Dialogues — **CHANDRAKANT**

Story

RAVENDRA SHANKAR

FOTO FLASH

World Rights Controlled By:— B. D. BHARUCHA, PALACE TALKIES, BOMBAY.



For particulars contact MARS & MOVIES, 207, FAMOUS CINE BLDG. HAINES ROAD OMBAY

Starring : Munnawar Sultana — Kamal Kapoor — Roopmala — K. N. Singh — Gulab — Chaman Puri — Parveen — Naaz & SHAMMI KAPOOR

Music	*Direction*	*Songs*	*Stills*	*Camera*
Madan Mohan	Rajinder Sharma	Madhok & Kaif	P. R. Rode	Madan Sinha

Distributors : *Delhi, U.P.*:—BOMBAY TALKIES DISTRIBUTORS, Delhi.
E. Punjab : BHAGWAN PICTURES, Jullundur.
Overseas : INTERNATIONAL FILM DISTRIBUTORS, Bombay.

OUR NEXT

SENAPATI

Starring : Prithviraj — Munnawar Sultana — K. N. Singh — Chaman Puri — Naaz & Durga Khote.

Music Madan Mohan — *Directed by* Kidar Kapoor.

SAMRAT HARSH
Star & Director
PRITHVIRAJ.

Contact :

MOHLA FILMS, 224, FAMOUS CINE BLDG., HAINES RD., MAHALAXMI, BOMBAY 11.

, By Or

Radhakrishnan To Be Our Next President!

A Philosopher In Borrowed Plumes!

By: Phyruz Canteenwala

"Why, all the Philosophers and Sages who discuss'd
Of the Two Worlds so learnedly, are thrust
Like foolish Prophets forth; their Words to Scorn
Are scatter'd, and their Mouths are stopt with Dust.
(Apologies to Omar Khayyam)

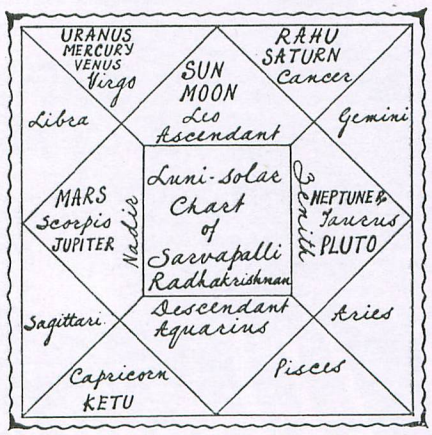
Philosophers we are all, one way or another. The Astronomer searches the gemmeous expanse of the Heavens through miraculous tubes to pluck a new mystery from its infinite depths. The Astrologer, for his part, surveys the planets in their starry pilgrimage, charts their respective stations in the horoscope and then projects his vision into the future to unbosom mysteries beyond the commoner's ken. The Poet's imagination too stretches to the spangled skies—but to him they spell inspiration for a deathless lay. For the lover, the winking orbs in the dark mantle of night are a spur to passion—and may be a solace to the soul's anguish. Pertinently the Critic, by his pungent pen, enlivens with natural sting the very soul of any conception concerning works of literature or art. In relation to this common seed of philosophy, the stars of Dr. Radhakrishnan, the Vice-President of India, tend him to idealise as a searching worm who is prone to fathom into the reason and nature of things through comparative study of different doctrines dealing with merely finite facts and principles of reality and human nature and conduct and to obtrude in ethical deliberations inconsistent with political concepts of the times.

Sarvapalli Radhakrishnan was born on Wednesday, September 5, 1888 when Amavasya occurs in the zodiacal constellation of Leo, in the ascendant of his Luni-solar chart. Under this phenomenon he is imbued with imaginative, immaculate and sublime conceptions, depth of vision, peace loving, heart, striking virtues and spiritual ecstasy inspiring him with divine illumination of the universal order. Self education and moral perfection are the natural urges for which he earnestly strives since he tacitly believes that human miseries are the outcome of sheer ignorance and degeneration. For this reason his inquisitive bent of mind inclines him towards experienced application of the arts while engaged in unravelling any human proposition or in instructing the populace. In this regard his own views may, at times, seem too dramatic for instant virtual recourse. He should not thrust them into ordinary minds, but rather conform patiently with their natural diligence making due allowance for circumstances beyond human imagination.

Verily he cherishes heartfelt emotions; nevertheless he possesses the milk of human benevolence which enables him to seek universal vent by being harmonious and magnanimous to others. His appreciative sincerity, lucid discernment, penetrating insight, deep concentration, impressive outlook and intellectual and moral honesty are the immanent motivating elements which go a long way to distinguish him as the gifted flower in the realms of hermeneutics, moral philosophy and divine universal of the material and spiritual worlds.

NEHRU'S VICTIM

Mercury in lap of Venus, is in trine with conjoined Neptune-Pluto and Ketu and in sextile with combined Jupiter-Mars and Rahu. The enlightening lustre of these planetary aspects at birth contribute most to the refining of his character on the anvil of intellectual and moral propriety. In this respect the benefic union of Mercury and Venus in the sign Virgo gives him a discriminating bent preferring promise of security to the lure of romantic adventure. Besides, the respective Mars-Jupiter, Mercury-Venus, Sun-Moon and Neptune-Pluto conjunctions linked by the



lunar nodes constitute an ideal panorama of various shades of illumination, distinctive of his philosophy particularly in view of mastery of mind over matter, religion and morals. Mars-Jupiter combination reveals that his religious philosophy is tinged with the humanities, temperance, knowledge of the soul and theosophy. While owing to Mercury-Venus coalition his moral philosophy is indicated by his comparative and universal interests concerning different tenets. As a result of these unifying factors underlying his own philosophy he excels as far as comparative study of doctrines is concerned as an educationist, moralist, interpreter of the Shastras and universal theologian.

Nevertheless, Saturn the lord of the natural sixth House of Capricorn which rules occupation, causes "material" interruption in his divine calling by being in double quintile with Neptune and Pluto and in close sextile with Uranus. Since

Dr. S. Radhakrishnan, a peripatetic lecturer.

the sign Capricorn and the materialistic planet Saturn are ascribed to diplomacy he, by sheer force of circumstances, has been reduced to a naive sophist destined to dabble in Nehru's politics, the sheet-anchor of Congress hypocrites. This Saturnian tragedy is significant of the natural outcome of destiny.

Astrologically it is a truism to believe that there is a cause for every human instinct which is inherent and dependent on circumstances. A moral or immoral instinct ever guided by circumstances serves as a challenge to the general notion of free-will which is blindly presumed by many to be a human prerogative. Doubtless man's experiences are solely subject to external forces measured through planetary aspects, Dashas and natural phenomena, etc. in their various degrees as enunciated in the ancient and honourable astrological lore. It is only when the principles of this science are carefully applied that one can undoubtedly reveal to the extent feasible the real root of any individual instinct political or otherwise. Therefore, in spite of the fact that the worthy philosopher is driven by an uncontrollable act of fate towards politics he luckily is at the same time, versed in quibbling when fraught with any untoward element tending to intercept his usual course of life. This diplomatic trait is activated chiefly by the first nonile of Mercury with Saturn.

NOT ORIGINAL

Nevertheless, Uranus is in double sesquiquadrate with Neptune and Pluto and in semi-square with Jupiter, and the Moon is in square with the conjunctions of Mars and Jupiter, and Neptune and Pluto which are in dynamic opposition to each other. Owing to these malefic aspects he lacks the gifts of originality and intuition but, however, thanks to Venus he is infused with the natural verve in the pursuit of interpretation. Accordingly he as a peri-

Written by:
K. B. PATHAK

Produced & Directed by:
G. P. PAWAR

Music by:
C. BALAJI

Contact: **SUNDER FILMS,** Sunderbaug, Chembur, Bombay.

Nimmi lives the role of her life in "Do Baap", a social theme produced by G. M. Durrani for Sitara Film Corporation.

patetic lecturer shines out best in borrowed plumes having wormed through Shastras and Scriptures to excerpt precepts and translate them in comprehensive tongues to moralise the popular mind. However, as a result of these planetary formations he is devoid of the necessary magnetism and enthusiasm to make the public conscious of his moral coruscation through his mellifluous speech.

The following progressed planetary aspects are distinctive of future presidential eminence accompanied by constitutional ups and downs in the late years of his life.

In the course of the last half of his current sixty-fifth year the Moon is in square with Saturn while Mars and Pluto are in trine with Neptune and Rahu respectively. The former aspect is ominous of unsound health occasionally affecting in the regions of the chest and the stomach. While the latter one denotes a progressive period from the point of view of his didactical art of moral reflections. Appositely he should avail himself of his present position of Vice-Presidentship to exert his moral influence upon white-capped black-sheep to purify the administration of their rampant devil of despotism, nepotism, black-market, "scandal" etc. rendering thereby a timely unique service to the country before he would embark on enriching the mind of the masses through his ethical erudition. Besides, this period will prove favourable in respect of finance, honour, intellectual and domestic activities, correspondence, publishing any literary work, travel and general relations.

PRESIDENT IN 1957

During his sixty-sixth year the double trine of Mars with Neptune and Pluto is extremely good for solid achievements through occupation, home and foreign contacts. He will be the recipient of great honour from foreign countries. This will, undoubtedly, prove one of the best years of his life. Domestic bliss and magnetic enchantment are the rare gifts which the planets Neptune, Pluto and Mars will bestow. In spite of this the malefic square of the Moon with Saturn will cause ill-health at times during the first half of the year.

During his sixty-seventh year Uranus is in fourth nonile with Neptune and Mars is in trine with Pluto. These harmonious planetary formations are conducive to his activities in occupational financial, domestic, foreign and popular fields. His prestige should stand high.

During his sixty-eighth year Pluto is in fourth nonile with Uranus. The powerful currents of these planets will lift him to become president in the ensuing year. Despite this the double opposition of Mercury to Neptune and Pluto will tell upon his health to a great extent. An undercurrent of instability will prevail in regard to his position while foreign obligations will impinge on his routine.

During the middle of his sixty-ninth year Destiny will seat him on the Presidential Gadi.

The period between the last half of seventy-fourth year and the first half of seventy-fifth year will be most trying for existence. Should he pass this period he will live up to his seventy-seventh year.

बच्चों के लिये रूपारानी की कहानी

N 88039-88040

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&
DURGA KHOTE
with
BIPIN GUPTA

Directed by **RAMAN B. DESAI**

Music **CHITRAGUPTA**, Story **CHATURBHUJ DOSHI**

Songs - NEPALI, DEEPAK

Producer **VINOD DESAI**

Bombay:—CHANDRA FILMS.

C. P. C. I:—KALYAN PICTURES LTD., Amraoti.

Contact:

VINOD FILMS,

21, GRANT ROAD BRIDGE (SOUTH), BOMBAY—7

WOES & ECHOES

Youth has its own intoxication which brings a sleepy look in the eyes and challenge on the face. God bless the man Shammi is aiming at in "Akash", a love tale directed by Manmohan Sabir and produced by K. A. Abbas.

(This is the readers' forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5|-. Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.— The Editor.)

ASK HIM !

"Although I am an ardent admirer of Pandit Jawaharlal Nehru, like Mrs. Sushila Rani Patel, I am inclined to agree completely with the views expressed in your editorial in the January issue of "filmindia", especially after seeing the way in which he has handled the Andhra State problem. Hardly had the Prime Minister stated in the House of the People that the Andhras should find better and more legitimate ways of achieving their ideals, when news came of the death of Mr. Potti Sriramulu and the smashing of railway stations and looting of goods wagons followed.

"What sort of an administrator is the man who changes his mind overnight and bows down before a political fast unto death and hooliganism in a few towns?"

MADRAS. *K. Dhanalakshmi.*

COUNTRY FIRST !

"I salute you for your moving editorial "NEHRU'S MARTYR" in the January issue. It is undoubtedly a slap on the face of these imbecile Andhra leaders and journalists who are still obstinate in giving a united fight to achieve the goal for which Potti Sriramulu laid down his life.

"I think you are the only journalist who ventilates the real political feelings of the Indian masses. I do not agree with the woe of Manek Chand Gulshan of Jullundur City that by speaking the truth you are going to alienate the sympathies of some of your readers. He should understand that every citizen of India should keep his country above the personalities, let him be Nehru or any one else, and mere blind hero worship will be a suicidal policy to a progressive nation."

MADRAS. *B. H. Panduranga Rao.*

DON'T ASK WHY !

"Your leader in the January issue under the title of "Nehru's Martyr" is excellent. I think not only Nehru, but C.R. also is responsible for the death of Potti Sriramulu.

"I don't know why the Indian News Parade have failed to take the funeral procession of this martyr? Only private film companies have taken the funeral procession of this martyr."

VISAKHAPATNAM. *A. Jagga Rao.*

TRIUMPH OF TRUTH !

"Filmindia has made an excellent entrance into the new year with its editorial "Nehru's Martyr" and Judas' "Pity This Free Citizen". Whereas the former is a pathetic account of Nehru's negligence in the Sriramulu case, thus leading to his murder; the latter is a beautiful satire on the contradictory behaviour of our Congress demi-gods. By quoting the salient facts, you have systematically analysed the trend of the present day Congress politics. They are (I mean the articles—not the leaders), frankly speaking, personal triumphs for you, Mr. Patel, in whatever way the persons connected may react to them."

NAWALGARH. *Shakuntla Kapoor.*

LET US PRAY !

"I have been very much impressed by your elegant editorial as well as the candid cartoon on Mr. Potti Sriramulu's death which appeared in the New year number and proved Mr. Nehru as an unworthy Congress heir. What excellent New Year greetings to Mr. Nehru ! Besides, it is a warning to our white-capped ministers to cease their unnecessary travelling-allowance tours to garland meetings and castor oil speeches. I fervently hope that such editorials will continue to drive our white-capped mules to achieve good administration. Bravo Baburao Patel !"

PAPANASAM. *M. Annamalai.*

VICTIM OF DELAY !

"In your editorial "Nehru's Martyr" published in the January 1953 issue of your esteemed magazine "filmindia" it was indeed your painful duty to bring to the doors of your far-off readers a vivid picture of the life of Shri Potti Sriramulu, a true disciple of Gandhiji who dedicated his life for a cause. Even an alien like

Her shoulder seems to have been dislocated. Director Jayant Desai should handle Vyjayantimala more carefully in future in "Miss Mala", a social story of Jayant Desai Productions.

Mr. Churchill has written in his "War Memoirs" that during the most critical hours of the war he had to be constantly worried about the health of Mahatma Gandhi who was then undertaking a fast unto death. I too, like you carry no ill-will against our Prime Minister. I must, therefore, endorse every word written by you for which you deserve your laurels."

LUCKNOW. *Prakash Narain.*

TOO SURE OF NEHRU, EH?

"I cannot recall any better editorial about a politician in your esteemed magazine than the one on Potti Sriramulu. He lived a life too near to our Master—— Gandhiji and sacrificed himself so that 21 million Andhras might get their freedom. His name, I am sure, will go down in Andhra history as a martyr. In brief it can be said that if ever a dead man won a fight it is Potti Sriramulu because with his death, the formation of Andhra State took a serious turn."

SECUNDERABAD-DN. *R. James David.*

UNFORTUNATELY TRUE !

"Some time ago reviewing Amiya Chakravarty's "Daag" you had remarked that Congressmen were in the habit of killing a good man and then erecting his statue.

"It has literally come true.

"Shri Potti Sreeramulu has been killed and his statue is going to be erected in a park. January issue of "filmindia" has a nice cartoon and splendid editorial."

BELUR. *S. R. Swamy.*

HIS RIGHT OF EXPRESSION !

"Writing under the caption "FILMINDIA OR MOTHER INDIA." in a local weekly, a writer has deplored the fact that while most of the policies and measures of the Indian Government have elicited world-wide appreciation and support, certain journals in this country with a record circulation not only damn the Government but spread a lot of illwill and distaste all round, giving a completely distorted view of our country and countrymen. Citing the "filmindia" as a typical example of this kind of journalism, he has quoted in support of his contention, Editor Patel's remarks on various governmental measures such as the Indian Constitution, the elections, foreign policy, the Five Year Plan, the Estates Duty Bill etc. "In a word" says the writer in conclusion, "'filmindia' is 'Mother India' in journal form. May India be saved from it and may her sons and daughters wake up and realize the horrors of unchecked and unabashed journalism in the country and stop the calumny of our leaders and institutions forthwith and remove the terrible scourge from the body politic."

"All I wish to say in this regard is that it is an accepted fact that the absence of a strong and combined opposition to the ruling party in this country casts an obligation on newspapers and journals to be frank and fearless in their criticism of the Government and, in my opinion, "filmindia" has been discharging its duty most effectively. Moreover, as a constant reader of your esteemed journal for the past eight years or so, I can safely assert that for all its scathing criticism of men and matters, "filmindia" has never been slow to give encouragement and praise where it is due. As regards the allegation against the journal of presenting "a completely distorted view of our country and countrymen", I would only draw the attention of the writer of the article to the following question of mine and the answer to it published in the January issue of "filmindia":—

Q. "Is it patriotic to call India the largest slum in the world, seeing that "filmindia" enjoys a wide circulation in foreign lands?"

A. "Patriotism doesn't mean telling lies. What other people think of us is not so important as what we actually are."

MADRAS. *P. Krishnamurty.*

MERIT HAS NO COMMUNITY !

"Mr. Patel, your editorial "THE MAN OF THE YEAR" in the issue of November has served two purposes. Firstly, it has proved that you are not a communalist as some producers have called you. You judge persons from the mighty to the humble according to their merits and achievements, be they of any caste or creed, irrespective of whatever religion and status they belong. You are a realist. And secondly it has created confidence in the younger people like me that sincere and hard work will one day bring rewards. Your editorial is a more convincing argument in support of sincere and hard work than the daily monotonous speeches and lectures of Pandit Nehru and other leaders on the same subject."

MADRAS. *C. Mohamedali.*

TALKING DOWN TO RUIN

"I made an interesting study regarding talks by our leaders which I think is worth reporting. According to my study for the last one month, Mr. Nehru who advises everyone to talk less and act more is the most talkative man in our land at present. No doubt my study must be exaggerated because of his position as India's foreign and Prime Minister

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and President of the Congress as well and because his talk is the main item in the news but still is it not too much? Because of this no less a personality than Mr. George Schuster has been compelled to criticize our leaders' tendency to talk more and act less and unfortunately we have to admit that it is true.

"It has been said that no vice is greater than unwanted advice. It becomes all the more evident when we are showered with advice from all the corners, every day. It becomes a trifle monotonous however great the person may be. It has become a fashion of the day for our leaders to lay a foundation stone or perform an opening ceremony of something and immediately start hurling advice from the pulpit. I think the party which is bound to win the coming elections will be the one which in its manifesto completely prohibits its ministers from appearing at public ceremonies but in its turn introduces monthly or quarterly progress reports which will be the summary of the activities by ministers to their rulers—the people. I hope we can do it. If we cannot do this in a democracy what else can we?"

POONA. *C. R. Natarajan.*

ALERT !

"I am glad to say that following the lead given by "filmindia", the Chairman of the Health Committee of the Madras Corporation has drawn the attention of the Corporation to the need for stricter enforcement of rules in respect of the conduct of sweetmeat stalls in the City. I hope that the Corporation Council with the assistance of the new Commissioner will take up this problem earnestly and look into the conditions prevailing not only in sweetmeat shops but also in the so-called restaurants, instead of frittering away its time in discussing matters of the moment such as the ownership of the Madras City."

MADRAS. *P. Krishnamurti.*

MAIDEN ATTEMPT

"Seeing Geo Pictures' "Alphonsa", one is led to think that film production has become just a child's play. Not even a spark of intelligence is seen anywhere in this picture.

"The story deals with a girl's devotion to Sister Alphonsa and she gets cured of leprosy by the revered Sister. And the producers have brought in many an incident to give cheap publicity to the Catholic Church. Inspite of all this the picture failed to click at the box office and had to be withdrawn from the local "Rajmahal" after a short run of two weeks."

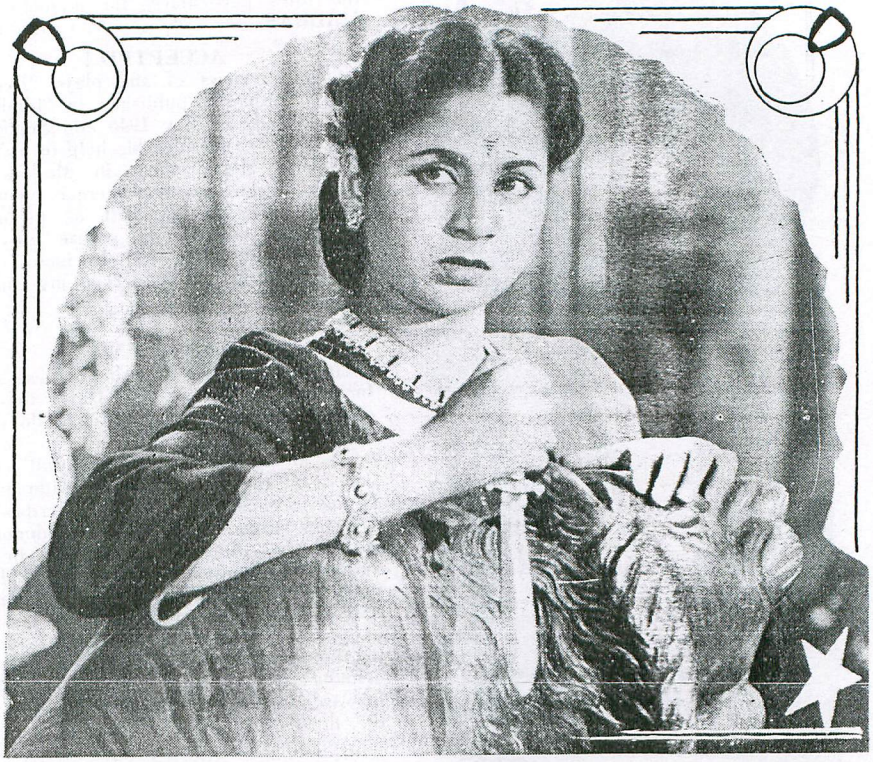
KOTTAYAM. *P. E. Jacob.*

NO !

"Congratulations, Mr. Patel, for your cartoon "Price of Prohibition", in January, 1953 issue. That cartoon not only depicts the policy of Morarji government but also the results. Prohibition, which has brought many an evil to all, has also become the cause of famine. How true are your words "where there is liquor, there must be food". But will Morarji understand the truth behind them? What is the use of those empty posters telling the people that "Prohibition has saved me", "Prohibition brings prosperity"? It is high time that people knew the fallacy of Prohibition. Morarji has introduced it for the "salvation" of the people. How can he save now the millions who are the unfortunate victims of his thoughtless experiment? We are also told that even Mr. Nehru is against it. And now comes your wise cartoon.

"Will he respond to your timely warning?"

BOMBAY. *S. V. Salelkar.*



While the eyes throw darts, the hand handles a dagger! Love under such circumstances must be a life and death proposition. And yet men, undying warriors of love, take the risk. Geeta Bali insists on our believing that she is really dangerous in "Jhamela" produced and directed by Bhagwan.

MUSEUM VALUE

"You might have often heard of "a theatre with a difference", but have you seen one? If not, come to Simla and visit the local Rivoli. For if there is, to my knowledge, one theatre in India that fully merits the description, it is our Rivoli.

"Being on the shady side of the hill, the rays of the sun have never perhaps entered its precincts. Consequently, during the rainy season which is pretty long and ferocious, it is immensely dark and emits a none-too-pleasant odour, while during the winter which is severe and biting, it is like the inside of a refrigerator. On snowy days in particular, your extremities get frozen and you have sometimes to feel them to make sure if they are still on you. The situation is further aggravated when the heaters installed in the auditorium are not in a mood to function properly which is very often the case.

"Sometimes I do wonder why the Punjab Government does not shift the Medical College from Amritsar to Simla where, in Rivoli, they would have a ready-made mortuary with "Nature's cold storage plant" to boot."

SIMLA. *Prithi Paul Singh.*

NOT IMPOSSIBLE !

"On Sunday, the 8th February, 1953 I went to see "Jhansi-ki-Rani" at the Majestic at 11 A.M. but was surprised to find that the picture started at 12-0 noon. This was one hour later than the advertised time.

"The manager of the talkies does not seem to have any idea of the value of time. This wanton disregard of the value of time of the cinegoers deserves severe condemnation. Let the manager know what Lord Avebury thought of time: "It is a trust and for every minute of it you will have to account. It is one of Heaven's richest gifts and once lost is irrecoverable."

"I can think of a slight delay of a few minutes, but why should a complete hour be wasted for nothing? The picture must start at the scheduled time. Has the screen classic of Mr. Sohrab Modi to wait for an hour to get a full house attendance? It appears incredible !"

KANPUR. *S. D. Shukla.*

A speculator in life and thought, Dilip Kumar brings new drama to the screen in "Shikast", a social theme produced and directed by Ramesh Saigal for Asha Deep Pictures.

"JHANSI-KI-RANI"

"Certain cinema theatres are getting free publicity but more popularity through "filmindia" by the frequent complaints by its readers about these theatres and published in these columns and "New Elphinstone" of this city run under the management of Western India Theatres Ltd. is one among them.

"Besides the complaints already published about this theatre and to substantiate the statement of a reader published in the issue of January, regarding the increase in the rates of admission for some pictures, I would like to quote one more instance. The picture "Jhansi-ki-Rani" is being shown in this theatre now. The rates of admission were increased for this picture exorbitantly.

"In spite of the bombastic advertisements both in the press and other periodicals the management was surprised to find that there was no crowd as was expected. After a week's run, the management bowed its head and advertised that the rates had been reduced and the picture is still running in that theatre (9-2-53) at the reduced rates. The same is the case with "Ashok" where also "Jhansi-ki-Rani" is being shown. Unless patrons do like this, no theatre management can be prevented from increasing the rates particularly for a picture."

MADRAS. *N. V. R. Swamy.*

ACCEPTED !

"Your reviews of the plays "Deewar" and "Pathan" published in "filmindia" as far back as May 1946 and September 1947 were of considerable help to us when Prithviraj staged them in Madras last month. I dare say that there is no magazine in the country half as useful as "filmindia" and I now realize fully the value of preserving its old issues.

"Mr. Patel, please accept my sincere thanks."

MADRAS. *S. A. Fazal.*

RAMPUR LAD !

"It has become a fashion these days for every Tom, Dick and Harry to criticise our films and the latest to do so is the Nawab of Rampur.

"In an article in "Curtain Call" published by the Indian Army Headquarters Dramatic Society, the Nawab describes the growing vulgarity, the shocking immorality and the cult of crime and sex in the Indian film industry. Says he, "Many of the films instead of promoting a better and healthier understanding of Indian life and society, poison the minds particularly of the youth and women. True realism demands a standard which leads society forward instead of dragging it down to the depths of obscenity and perversion."

"And then he appeals to producers, both on the stage and screen, to base their productions on Indian life and Indian culture. While admitting that there is still a vast scope for improvement in our films, one cannot accept this sweeping criticism of everything in general. And does it lie in the mouth of the Nawab to say this remembering the fact that he recently headed those who were out to build a new leadership of Muslims in India? And what does the Nawab Sahib mean by Indian life and culture? Does he want our producers to make pictures showing life as it is lived by the Nawabs in their harems?"

MADRAS. *C. R. Meenakshisundaram.*

BUT FOR SHANTARAM !

"In the review of "Hyderabad ki Nazneen" published in "filmindia (January 1953) you have stated very correctly that Shams has got the inspiration for his story from that Moghul maniac Aurangzeb. However this is not the first time he has done so, for in "Parchhain" too there is a sequence wherein the Rani Saheba prays to God and offers herself as a sacrifice so that her daughter who is on death-bed may recover. This episode is based on Moghul Emperor Babar's similar prayer to God for the early recovery of his son Humayun. The way in which Shams Lucknowi drags historical personages to provide characters for his stories shows his medieval mind and bankruptcy of imagination. For him, obviously, Time has stood still."

MADRAS. *S. A. Hasnath.*

ALL A MUDDLE !

"Recently, in a statement made by the Hon'ble Minister of Information and Broadcasting, Dr. B. V. Keskar, it was said, that he had no particular hatred towards film songs, but he had imposed restrictions on their broadcast because they are generally vulgar and indecent.

"What make one wonder is that why the Central Board of Film Censors allows such songs to remain in the films themselves, where the vulgarity of such songs becomes all the more greater when the half-naked actresses sing them in the indecent circumstances and with gestures. If such songs are curtailed at that stage itself, the song writers of the filmdom would themselves improve their compositions and the Hon'ble Minister would not have to answer to millions and millions of film song fans."

DELHI. *K. K. Bhatia.*

When in love women are not scared of lice. In fact they put some of their own into a man's head and when he starts scratching in the middle of the night, they wonder why. With Bharat Bhushan love already seems to have become a louse with Nina Maker on the head in "Dharti-ke-Bhagwan", a social theme of Madhur Movies directed by Satyarthi and produced by D. N. Agrawal.

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PICTURES IN MAKING

Gentle youth is often a violent intoxicant. All it needs is a sprinkling of beauty and an edge to desire. Here is honey-belle Madhubala tossing up a million hearts in "Armaan", a love tale produced and directed by Fali Mistry.

HINDUSTAN CHITRA (Bombay)

Working to schedule, Producer-director Kishore Sahu has made rapid progress with "Mayurpankh", a beautiful fantasy in Gevacolor starring himself, the big-eyed Sumitra and introducing a charming French find Fanny Ferguson. French cameraman Andre Thomas lends to "Mayurpankh" his vast experience of Gevacolor photography and fans should be prepared for a regular feast for the eyes. "Mayurpankh" which is being made under the banner of Sahu Films Ltd., is expected to be ready soon. "Khoon-e-nahaq" Kishore Sahu's ambitious version of "Hamlet" is also progressing steadily. Though untitled quite a few sequences of Hindustan Chitra's Production No. 11 directed by Sushil Sahu have been shot.

VIREN INTERNATIONAL (Bombay)

For colourful India, Gevacolor is a definite asset and in this joint production of Viren International Films and Pathe of Paris called "The Last Judgement", in Hindi, English and French, we are looking forward to an attractive picture with pleasing production values. Well-known French director Henri Decoin, director of photography, Michel Kelber, art director Rene Renoux and production manager Jacques Fano, have already come to Bombay to finalise plans for the shooting which commences in May 1953. Starring glamorous Nalini Jaywant opposite Bharat Bhushan, the story deals with the fascinating subject of re-incarnation. The English adaptation of the story is by popular British novelist Rupert Croft-Cooke, while the Indian side is being looked after by Satyendra Athaiya. Let us hope Virendra Desai and Jacques Andrefouet of Pathe manage the show well and make "The Last Judgement" a stepping stone to more Indo-French productions. Best of luck!

MARS & MOVIES (Bombay)

Unostentatious in his approach to work, Producer-director Amiya Chakrabarty sprang a surprise on us when he told us that "Patita" is more than three-fourths ready. This touching social stars talented Usha Kiran opposite Dev Anand with Agha, Shivraj and Lalita Pawar lending good support. If the present speed continues, then "Patita" will be ready for release in May. Amiya knows the mass mind too well and we expect "Patita" to beat "Daag". He is now finalising the script of "Badshah" which will soon go into production.

H. G. FILMS (Bombay)

Director Gurudutt is extremely happy at the way "Baaz" is taking shape. Striving for perfection like a true artist, Gurudutt is sure to make "Baaz" an outstanding hit and he seems to be working towards that end. Looking a prince every inch, Gurudutt plays the hero for the first time opposite vivacious Geeta Bali. The supporting cast consists of K. N. Singh, Ram Singh, Kuldeep, Yashodhara Kathiu and Jaswant. "Baaz" is fast nearing completion and fans can judge for themselves its quality when it is released.

NEW PREMIER FILMS (Bombay)

Producer M. S. Ahluwalia had to stop the shooting of "Firdaus" owing to his differences with Geeta Bali, the heroine, in the matter of payment. Geeta Bali is reported to have delayed the shooting by absenting herself from the sets. Let us hope, however, that these differences are ironed out without resorting to litigation. In the meantime, Ahluwalia's historical "Wajid Ali Shah" is being planned on an ambitious scale and every care has been taken to make this biography of the last King of Oudh as authentic as possible. It will be directed by British director Herbert Marshall.

DIAMOND PICTURES (Bombay)

Hiten Choudhary flew to London on behalf of Govindram Brothers, to meet Sir Alexander Korda to discuss details about "Taj Mahal", in glorious Technicolor. This joint enterprise of Korda and Govindram Brothers, will cost not merely a crore of rupees but become an unforgettable landmark in the history of motion pictures, the way preparations for it are going on. Sir Alexander Korda wants to introduce new and fresh talent and those educated girls and boys who know Hindi and English fluently stand every chance of stardom in this immortal love story. Hundreds of applicants from all over India have already applied with photographs to Govindram Brothers Ltd., 139 Medows Street, Fort, Bombay.

GEMINI STUDIOS (Madras)

Producer-director S. S. Vasan's "Mr. Sampat", a social satire on present-day life and politics, is entertaining audiences all over the country. Vasan's next is an Indianized version of "Good Earth" and

will go on the sets soon. Pandit Indra will write the dialogue and lyrics.

MUKESH FILMS (Bombay)

Mukesh, our most popular play-back singer, is busy these days concentrating on "Anuraag" starring himself, Usha Kiran and Mridula. He is not new to production having already made "Malhar" a successful picture some time ago. It is written and directed by Madhusudan but the soul of "Anuraag" is its lilting music against the theme of sublime devotion.

MOHLA FILMS (Bombay)

Director Rajinder Sharma has completed "Ehsan" starring Roopmala, Munnawar Sultana, Shammi Kapoor and Prithviraj. Madan Sinha is in charge of photography and is reported to have acquitted himself well. The musical score is by Madan Mohan.

BHAGWAN ART PRODUCTIONS (Bombay)

Producer-director-actor Bhagwan will soon release "Jhamela" his second musical comedy woven round sobs, sighs and smiles. Those who have seen the preview of "Jhamela" tell us that it is even better than "Albela", the box-office hit of 1951. Meanwhile Bhagwan is preparing for "Ladla" another social which will soon go on the sets.

NEW SAI PRODUCTIONS LTD. (Bombay)

Producer C. Ramchandra has begun work on "Lahren" starring Shyama, Kishore Kumar, Shakuntala, Bipin Gupta, Sunder and Om Prakash. H. S. Rawail is directing it. The story of "Lahren" is said to contain some new twists. "Jhanjhar", their maiden social, starring Kamini Kaushal, Usha Kiran and Motilal and directed by Kedar Sharma is awaiting release.

VINOD FILMS (Bombay)

Director Raman B. Desai is working furiously on "Nag Panchami" a mythological starring Nirupa Roy, Manhar Desai, Vanmala, Sapru, Durga Khote and Bipin Gupta. Producer Vinod Desai is reported to have sold most of the distribution rights of this picture.

ALHAD CHITRA (Bombay)

Producer-director Datta Dharmadhikari has completed a good bit of "Mahatma" starring Jagirdar and David in Hindi and Marathi. Datta is a progressive thinker and he always gives something new and original in his pictures. Let us hope he doesn't disappoint us in "Mahatma". "Aboli" in Marathi is ready and is likely to be another hit.

BANSAL PICTURES (Bombay)

"Ansoo" is doing good business in North India where it has been released. "Bhagat Singh" is making steady progress under the direction of Vishram Bedekar. This story of an immortal revolutionary and patriot stars Shammi Kapoor, Shakila, Prem Nath and Vijay Kumar.

MADHUR MOVIES (Bombay)

Producer Deoki Nandan Agarwal has completed more than half of "Dharti ke Bhagwan" starring Usha Kiran, Bharat Bhushan and Nina Maker. Though actual shooting of the picture was begun on the 25th December, director B. Satyarthi followed a steady routine of work with the result that the picture will be ready for release in May. The script work of "Teen Akalmand" is almost ready and it will go on the sets soon.

FILM TRUST OF INDIA LTD. (Bombay)

Producer-director Mehboob performed the muhurt of Hemen Gupta's "Ferry" on 20th January 1953 at the Modern Studios, Andheri. It was a popular function and crowded with well-known film personalities wishing director Hemen Gupta all luck in his maiden production. Geeta Bali is cast as the heroine opposite Pradeep Kumar. Director Hemen Gupta of

How one wishes that all "jhamelas" had been as attractive as this one. But then we can meet Geeta Bali only in "Jhamela", a riot of fun produced and directed by Bhagwan for Bhagwan Art Productions.

"Anand Math" fame has produced quite a few box-office hits in the past and if we expect "Ferry" to excel them, we can't be called rash. Dhruva Chatterji has written the story round a man, a woman, a child and a dog, a simple yet profound theme. On the technical side, Hemen Gupta has secured the services of Ajoy Kar, Bengali cinematographer and Biren Naug, art director. Mrs. Hemen Gupta will sing the playback music gifted as she is with a lovely voice.

CHANDRAKALA PICTURES (Bombay)

"Shuk Rambha" starring Nirupa Roy, Anjali Devi, Bharat Bhushan and Lalita Pawar, is fast nearing completion. Lavish sets, costumes and a fast-moving story are likely to attract the masses in this mythological of Producer-director Dhirubhai Desai. Music is by Manna Dey. "Shiv Kanya" is the next mythological on Dhirubhai's programme.

SUNDER FILMS (Bombay)

Producer G. P. Pawar is introducing an all-woman cast in "Tasveer" his new social and when you know that pretty-looking Sumitra heads the bevy of damsels, you can look for many interesting items in the picture. Besides Sumitra, we have Sheela Naik and a dozen new finds. The background for this unusual story is picturesque Assam.

KASHYAP PRODUCTIONS (Bombay)

Producer-director D. D. Kashyap took his entire unit of stars and technicians to Poona for the outdoor shooting of "Naya Ghar", his new social under production after "Aaram". "Naya Ghar" stars Geeta Bali, Begum Para, Shekhar, Jagdev and Leela Chitnis with the usual box-office ingredients. Shailendra's lyrics have been well-turned by Shanker and Jai Kishan and beautifully rendered by Lata Mangeshkar and Talat Mahmood. Kashyap's next is "Vachan" and is likely to star Vyjayantimala.

SUHAIL ART PRODUCTIONS (Bombay)

Producer M. O. Suhail has again cast Shyama and Bharat Bhushan as the romantic twosome in "Dhoop Chhaon". S. M. Raza has written the screenplay and is directing it as well. Others in the cast are Mumtaz, Roshan, Krishna Kumari and N. A. Ansari.

ROOPNAGAR LTD. (Bombay)

"Dhuaan", a slick suspense drama, produced and directed by Roshanlal Malhotra is almost ready. The picture has fine photography by V. Avdhut. Dhaniram and Vasant Desai have tuned the lyrics by Rajendra Krishna.

BORKAR BROTHERS (Bombay)

De Sica's "Shoe Shine" which had a sensational run at New York and many other towns, will be released soon all over India. It is a realistic Italian picture about two poor children shot in the streets of Rome. Borkar Brothers have acquired the distribution rights of "Shoe Shine" and that is why they are anxious to present this classic to Indian audiences.

DOGRA FILMS (Bombay)

Producer C. R. Dogra is a welcome addition to the band of independent film producers who believe in giving entertainment with a capital E. His maiden social is called "Khoj" and is said to contain a suspenseful drama of mystery and thrills. Shammi and Mahipal lead the cast, ably supported by Satish, Kesari, Lalita Kumari, Habib and Nagpaul. Direction is by Balwant Bhatt.

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Contact:

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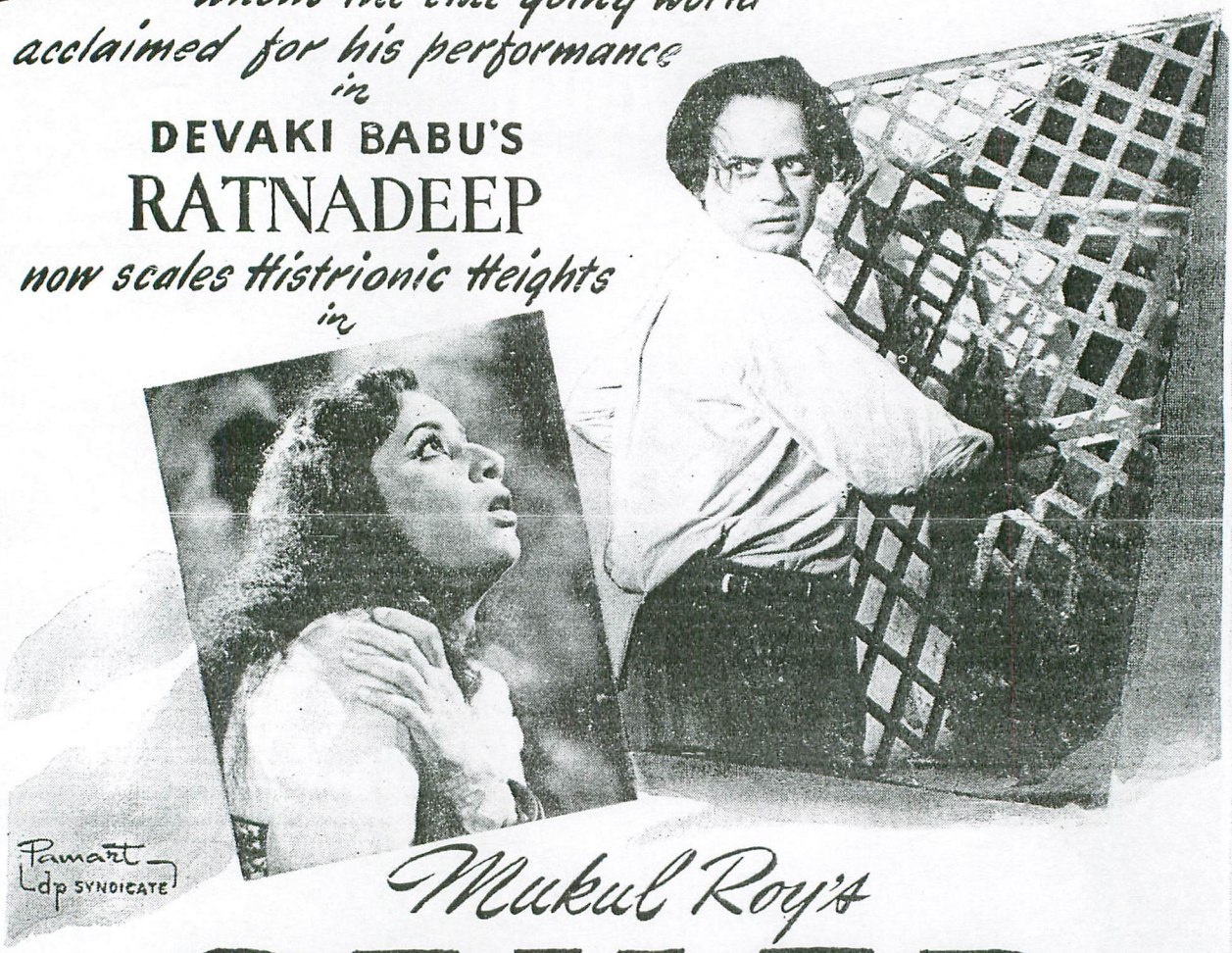

Pamart dp SYNDICATE

Mukul Roy's

SAILAB

Starring

GEETA BALI

SMRITI • RAM SINGH • AGHA

Screenplay Dialogues — KRISHNA CHANDER

Songs — HASRAT, SHAILENDRA, MADHU RAJ

Music — MUKUL ROY · *Direction* — RAVINDRA

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